the DWB compendium

the best of the first 100 issues

compiled & edited by Gary Leigh

The DWB Compendium

The Best of the First 100 Issues No. 1

Introduction

WELCOME to the first DWB *book*, which unites many of the best features from our first one hundred issues. When I decided to mark the tenth anniversary of DREAMWATCH BULLETIN - *The British Journal of Telefantasy* in this way, the criteria I applied for inclusion of past features was simple: a collection which would form an invaluable reference work in its own right for television archivists and telefantasy buffs, yet one which would be appealing to seasoned DWB readers familiar with some or all of its content.

For those of you who were with us as far back as the original publication of *The Androzani Effect* (DWB29-30, December 1985), you will note that the material is fully revised, updated and, where necessary, amended, and is accompanied by an abundance of previously unpublished photographs, in addition to the many reprinted here which DWB discovered over the years.

In short, at your fingertips and under one cover is a book we hope you will be proud to catalogue alongside the best of your collection! ***- Gary Leigh, October 1993.***

Acknowledgements

Of course, were I to credit everyone who has ever contributed in any capacity to DWB over the years I would type off the end of this page, and so I hope instead that you will accept this one sentence as a sincere acknowledgment of your valued help.

In the preparation of this book, extended thanks go to all of the following: *John Ainsworth, Christopher Barry, June (Whitaker) Barry, Dave Baston, J. Jeremy Bentham, Phil Bevan, Anthony Brown, Brigid Cherry, Anthony Clark, Tony Clark, Paul Cornell, John Davies, Kevin Davies, Gerry Davis (RIP), Andrew Green, Jason Haigh-Ellery, Ben Hopkins, Robert Jewell, Dallas Jones, Robert Kitts, Richard Landen, Ian Levine, Peter Linford, Anthony McKay, Ian McLachlan, Richard Molesworth, Andrew Pixley, Justin Richards, Steve Roberts, Kenneth Sharp, Nigel Thomas, Alexandra Tynan, Jan Vincent-Rudzki, Paul Vyse, Andy Walker, Stephen James Walker, Sue Willis, Michael Wolf* and particularly to *Brian J. Robb* for making an ambition a solid reality.

This book is dedicated to the memory of Gerry Davis

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- **ALSO AVAILABLE IN THIS VOLUME:** *The DWB Interview File,* **a fully revised collection of the very best interviews conducted exclusively for the first 100 issues of DWB - illustrated with many stunning and previously unpublished photographs - featuring Jon Pertwee, Tom Baker, Colin Baker, Sylvester McCoy, Deborah Watling, Katy Manning, Lalla Ward, Nicola Bryant, Sydney Newman, Christopher Barry, Graeme Harper, Innes Lloyd, Gerry Davis, Philip Hinchcliffe, Graham Williams, Milton Subotsky, Gareth Thomas, Paul Darrow, Jacqueline Pearce, Gerald Harper, Richard O'Brien, Bernard Bresslaw and many more...** (Published November 1993).

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- **SPECIAL OFFER: Send a cheque/PO for £15 and we will send you DWB back issues - including the very latest issue - to the value of £25. To qualify for this offer, simply state where and when you purchased this book. Orders to the above address.**

As a prelude to this book's definitive guide to DOCTOR WHO in the archives, a re-creation of the notorious episode...

The Feast of Steven

By **Terry Nation**

ON DECEMBER 25th 1965, BBC2 televised *When Comedy Was King*, a tribute to the Hollywood comedians of early cinema. Meanwhile, over on BBC1 - at the unusually late time of 6.35pm and 25 minutes before Max Bygraves was due to meet the Black and White Minstrels - a similar tribute to the pioneering days of film-making was taking place in the unlikely form of DOCTOR WHO.

Christmas Day in 1965 fell on a Saturday and by this time DOCTOR WHO had won such a loyal following that it was decided by the powers-that-were to run Season 3 continuously rather than incur a break midway through the longest DOCTOR WHO story ever - the epic 12-part *The Daleks' Master Plan*. By virtue of it's length, this was subsequently deemed as an appropriate juncture (episode 7 of the mammoth saga) in which to rest a week from the machinations of the Daleks, and so approval of a Christmas Day slot provided an ideal rendezvous in which to change the pace somewhat. All links with its enveloping adventure were discarded in favour of a no-holds barred pastiche as DOCTOR WHO entered into the spirit of things!

NEVER SOLD ABROAD

Quite significantly - as the ratings for this period testify - this brief excursion into whimsy didn't appear to prove detrimental to DOCTOR WHO's credibility, although perhaps equally significantly it is the only episode never sold abroad and was also the first episode to be junked from the BBC archives!

Heather Hartnell once mysteriously recounted in an interview how the director, Douglas Camfield - so incensed at William Hartnell's adlibbed closing speech in which he wished viewers a Happy Christmas - gave Hartnell the original print soon after it was transmitted and in subsequent years the Hartnell family would ritually assemble after Christmas dinner to watch *The Feast of Steven*!

The debate still rages whether this speech really was in the actual script. Although it is in the scripts that exist today, both script editor Donald Tosh and Douglas Camfield insisted it was not at the time of filming. They clearly felt it would have been too unbelievable even for this episode.

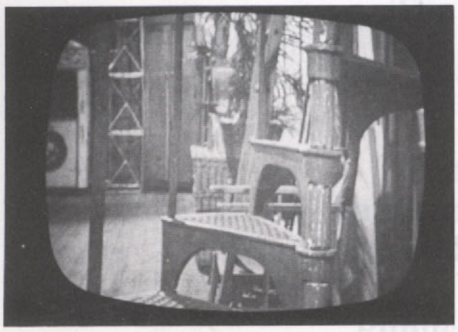
EPISODE SYNOPSIS By Andrew Pixley

As snow falls at Christmas time, the desk sergeant of a Liverpudlian police station steps outside the door for a moment and stops in surprise on seeing the police box which has appeared outside the building. As he ponders, a patrol car pulls up and two of his constables turn up singing *Good King Wenceslas* in different keys. The sergeant indicates the police box to the two joke-cracking policemen, and, in response to their levity, suggests that they can stay outside and keep an eye on it.

Inside the TARDIS control room, Steven and Sara protest about not stepping outside the ship to repair the faulty scanner, but the Doctor is worried about the atmosphere outside which indicates the worst pollution he has seen in years. Claiming that he is used to many atmospheres and so will be unaffected by this one, the old man declares that he will venture outside and effect repairs himself. Steven is concerned, but the Doctor tells them only to follow if he fails to return.

Andrew Pixley is a leading freelance writer on British tele-fantasy and cult television. He writes for publications such as Doctor Who Magazine, Time Screen and DWB and has accumulated much information after fifteen years research into the subject.

The Feast of Steven photonovel first appeared in **DWB41/42** as a full-length adaption by **Rosemary Howe**.



Only one of the policemen notices when the old gentleman appears in the doorway of the police box, bids him a good evening, and then vanishes inside again. He frantically tries to tell his colleague about the 'bloke with long white hair', but the other constable is sceptical.

In his ship, the Doctor tries to explain to Sara that they are on Earth but she assumes this is the Doctor's own planet since he has the word 'police' on the front of his spacecraft. The 'pollution' is due to the snow, and the Doctor decides that he will distract the policeman so that Sara and Steven can come out moments later to mend the scanner.

The Doctor emerges from the TARDIS to the amusement of the two waiting constables, and is held firmly by them in 'a fair cop'.

Inside the police station, Christmas decorations glitter and the calendar reads December 25th. The sergeant is trying to deal with an annoying man in a mackintosh who keeps complaining that somebody has moved his greenhouse out of his garden. The Doctor pauses, commenting that he recognises the greenhouse man from the market place in Jaffa. As the Doctor is taken in to CID, the sergeant tries to get rid of the man.

In the office, the detective inspector wonders why the Doctor finds it necessary to spend his Christmas living in a police box, at which the Doctor shows surprise regarding the festive season - claiming he travels too much in pursuit of knowledge to keep track of time. Refuting suggestions that he is English, Scottish or Welsh, he declares that he is a 'Citizen of the Universe'. The policemen think he is having them on.

Steven emerges from the TARDIS and realises that he must help the Doctor. He hides by the police car, and spots a uniform lying on the seat inside.

The greenhouse man has returned to the station to complain that his greenhouse has been moved again, just as Steven enters the desk area in uniform, adopting a Liverpudlian accent. The sergeant assumes he is the 'new bloke from G Division', and under this guise, Steven asks to see the old man who has been brought in. The sergeant tells him that the old man is with CID and he will have to wait, then turns back to the greenhouse man.

In the office, the policemen believe that the Doctor is a nutter when he claims that the police box in the yard outside is really used for investigating time and relative dimensions in space. The inspector wonders if there are others living like gypsies in one of Her Majesty's Police Telephone Boxes, and despatches one of the constables to check on this.

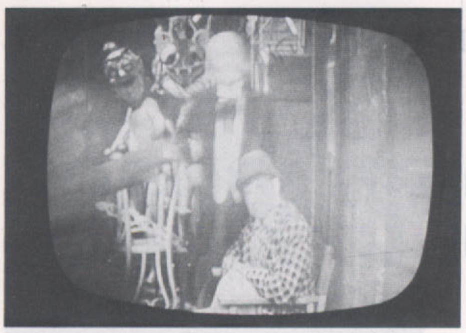
Sara leaves the TARDIS, concerned about the Doctor and Steven, and is about to climb up to fix the scanner when the constable arrives. Sara explains that she has to fix the scanner eye, and the policeman believes she is just a seasonal joker - assuming from her Space Security uniform that she is going to a party. Explaining that they have had trouble with people and their police box that night, the constable moves Sara along and the young woman moves away up the street out of his sight, plotting a means to help her friends.

Steven is waiting impatiently when the Doctor emerges from the CID office. He claims that G Division are used to this 'funny fellow', and so the inspector places the Doctor in Steven's care, telling him to keep the old man clear of the police box. As they are leaving, the policeman enters holding Sara, whom he has now caught climbing about on the box outside. Steven says she is another 'queer' one, a friend of the old man's, just as Sara breaks free and runs outside, followed by the Doctor, Steven, the inspector, the sergeant, the policemen and the greenhouse man.

Sara enters the TARDIS, followed by the Doctor and Steven, leaving the police to watch amazed as their new police box vanishes into thin air.

The TARDIS is in flight again, and Steven explains about the uniform he found. Sara has managed to fix the scanner eye, and the group briefly check that the Tarranium Core is safe, knowing that the Daleks will probably test their fake core soon. The ship lands again, with a better atmosphere, and the trio turn on the scanner screen. The view shows an evil-looking gentleman pulling a screaming woman towards the whirring circular saw of a logging mill. Instantly, Steven opens the doors.

Steven and Sara race out of the TARDIS, all set to rescue the girl, with Steven landing a punch in the eye of the villain. The Doctor emerges from his ship and the group find that they are on a film studio set, at work with 1920s Hollywood style cameras. The loud and overbearing director, Steinberger P. Green, is furious at first and demands that the 'bums' be cleared from the set. The helpless heroine Blossom Lefavre, is furious that her scene has been ruined, and villain Darcy Tranton nurses a black eye. The travellers flee from the set as Steinberger raves that another director - deMille - is trying to ruin him. However, he has been impressed with Steven's performance in the fight and wants him back, saying that he will make him 'bigger than Fairbanks'.



“AND SO THE HUNT WAS ON ...”

Running past Charlie Chaplin, the Doctor and Steven have become separated from Sara and catch their breath outside the studio costume department.

“MEANWHILE IN THE SHEIKH’S TENT ...”

Sara runs into another studio and goes into hiding there in a chest, finding herself on the set of an Arabian epic directed by Ingmar Knopf. Knopf watches as a scene is acted out between a particularly bitchy vamp and an ‘Arab Sheikh’, slowly losing his temper as the pair keep arguing. Steinberger bursts in searching for Steven, much to Iggy’s anger. Knopf’s assistant director tells him that Professor Webster has arrived, and is sent for to help on the next scene. Steinberger leaves, trying to find a suitable screen name for his new star, and Sara tries to sneak off the set. She is spotted by Knopf who assumes she is one of the harem, and so tells her to go and ‘take her clothes off’.

“MEANWHILE IN THE WARDROBE DEPARTMENT”

The Doctor leaves Steven and sets off to find Sara. Whilst Steven waits, he is found by a cameraman and called for his next scene - a part in a Keystone Kops flick where he is clearly involved in a chaotic (but unseen) piece of filming, escaping from his fellow ‘policemen’ to the irritation of the cameraman as a reshoot will now be needed.

“MEANWHILE BACK IN THE SHEIKH’S TENT ...”

The Sheikh and vamp go for another take but start arguing again, to Knopf’s anger. The Doctor wanders onto the set, and is assumed to be Professor Webster, the expert on Arabian customs who is advising on the film. The Doctor’s first piece of advice is that the scantily clad Arabian Princess vamp should put some clothes on. On hearing the Doctor, Sara comes out of hiding, to the anger of Knopf since she is not due to appear until the next scene. The Doctor and Sara hurry out of the studio.

“BUT WHAT HAS HAPPENED TO STEVEN?”

The Doctor and Sara manage to meet up with Steven back at the costume store where the Doctor declares that they must leave the madhouse which is ‘full of Arabs’. They return to Steinberger’s studio and the TARDIS.

“MEANWHILE, ALL WAS NOT WELL AT THE OLD BARN”

Blossom has just taken a lot of convincing that Steinberger does not want to replace her with Sara, and is about to do ‘one more’ take with Tranton when Steven, Sara and the Doctor appear in the doorway. Seeing his future star, Steinberger chases after them into the studio complex - to Blossom’s fury.

“THE CHASE WAS ON...”

Steven and Sara run past artistes from a western but the Doctor ends up going in the opposite direction to his friends, and ends up at the deserted sawmill set to find a clown standing despondently outside the TARDIS. Steven and Sara are pursued around the complex from set to set.

“MEANWHILE BACK AT THE TARDIS”

The comic is trying to find a new comedy angle since all the good ideas have been used by Chaplin, and, after all, *“Who could become famous with a name like Bing Crosby?“*

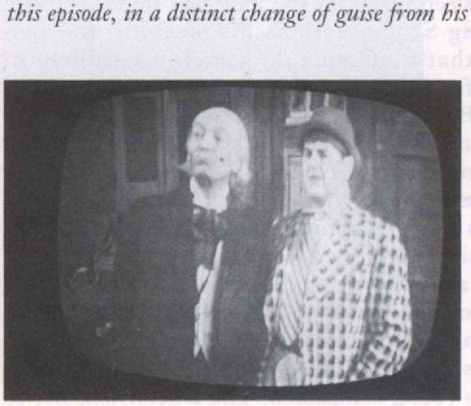
The chase after Steven and Sara has again disrupted shooting on the Arabian epic, and Ingmar Knopf’s crew is now also in hot pursuit of Steinberger’s retinue. The group arrive back at the logging mill set where the Doctor is waiting, and the trio pile into the police box which promptly vanishes. In the ensuing chaos, Blossom yells that her scene has been ruined, Steinberger bemoans the loss of his star, Knopf shouts that he wants Professor Webster back and another new arrival bawls that he is Professor Webster.

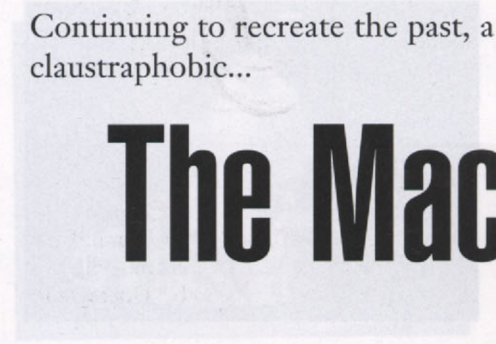
“AND SO THEY ALL LIVED HAPPILY EVER AFTER.”

In the TARDIS, Steven tells Sara he has no idea where they were, but must never go there again.

The Doctor enters with drinks which he hands round to celebrate the Christmas they missed at the police station: *“Here’s a toast. A Happy Christmas to all of us...and incidentally a Happy Christmas to all of you at home!”* ■

● *The stills accompanying this piece were kindly supplied by Robert Jewell, who played the comic in this episode, in a distinct change of guise from his usual costume.*





Continuing to recreate the past, a presentation piecing together the claustraphobic...

The Macra Terror

IAN STUART BLACK'S The Macra Terror is recalled, by all who saw it, as one of the true DOCTOR WHO spine-chillers. However the lack of visual evidence to back up this rare accolade has tended to have merited it the tag of 'just another DOCTOR WHO story'. Thankfully the director of the 1967 Patrick Troughton adventure, John Davies, invested in the priceless work of John Cura - a photographer who specialised in taking photographs directly from the screen as an aid to directors who wanted to keep a record of their work in the pre-video days - and via the 36 'telesnaps' he has kept to this day (predominantly from episode two) we are able to capture at least a flavour of what this story was like to view all those years ago.

SYNOPSIS OF EPISODE ONE, BROADCAST 11TH MARCH 1967

THE DOCTOR, Ben, Polly and new companion Jamie have arrived on an Earth colony far in the future, which is run with a holiday camp atmosphere complete with musical jingles exhorting the colonists to work hard and have fun. All appears to be well, with the colony's population in a state of almost nauseating contentment. Welcomed by the colony Pilot and the mysterious, unseen Controller, the Doctor's companions plunge themselves into the fray of goodwill, but the Doctor senses that all is not as it seems...

A man called Medok has claimed that hideous creatures roam the colony at night - claims dismissed as delusions by the Pilot and his men. Intrigued by the stories, the Doctor breaks curfew to talk to Medok, who is being hunted down as a dangerous fugitive by Ola and his policemen. As Medok and the Doctor talk, one of the creatures described - a Macra - lumbers towards them out of the darkness...

SYNOPSIS OF EPISODE TWO, BROADCAST 18TH MARCH 1967

Medok cries out a warning to the Doctor who scans the pitch blackness for what he assumes to be one of the creatures Medok described, but can see nothing. Medok insists that the creature is in the moonlight and the Doctor peers again, this time deciphering a hideous, crablike beast. Relieved that he has been vindicated, the Doctor cautions the excited Medok to keep his voice down as the sound of guards approach, but they are found by Ola and his policemen. Medok immediately surrenders, urging them to down their guns. Ola is furious on learning that Medok's companion is the Doctor and demands to know what he is doing in the area. Medok tries to reason that they have seen the Macra, but Ola isn't interested, nor in the Doctor's appeal since he is a stranger and strangers have no right to an opinion. Ola considers what to do. Both Medok and the Doctor have broken curfew and the latter is guilty of the even greater crime of assisting an escaped criminal. Both will be brought before the Pilot.

In his office the Pilot is dictating the new shift-working patterns relating to the tapping and utilisation of gas. A machine on his desk signals an emergency call and an electronic voice informs him of the Doctor and Medok's capture. Taken aback, the Pilot orders that the Doctor be brought in. Feigning unconcern at his predicament, the Doctor admires the Pilot's office, but the Pilot is unimpressed by such a show of disingenuousness and accuses the Doctor of committing a serious crime while denouncing Medok as a dangerous man who suffers from hallucinations, an assumption which the Doctor questions but is interrupted by a bleep from the communications terminal. It is Ola, declaring that he has a statement from Medok that casts new light on the situation. Both are brought in. Medok declares that the Doctor was not helping him but trying to persuade him to give himself up. The Pilot is unconvinced but Medok continues, accusing Ola of not giving the Doctor a chance to explain himself. The Pilot apologises to the Doctor for the misunderstanding and Medok is taken away. The Doctor asks what will happen to him, and learns that he is being taken to the hospital for a course of "corrective treatment".

After the Doctor has been directed back to his quarters, the screen in the Pilot's office glows with a picture of the Controller, which directs that the Doctor and his companions are to be conditioned at once to think like members of the colony. Dissent cannot be tolerated and no-one must believe in the Macra.

Later that night Ben, Polly and Jamie are sleeping in cubicles. A soft, soothing voice fills their dreams, indoctrinating their minds with the ideals of the colony. Jamie wakes up suddenly and rouses Ben, who is not aware of having heard the voice, yet seems to be showing signs of the conditioning. He urges Jamie to get some sleep ready for the long day ahead of them. The young Scot questions his meaning and Ben explains that they must do something to help in exchange for the food which the colony has provided for them. Ben closes his eyes and continues to sleep.

In her nearby chalet Polly is sleeping, the soft voice penetrating her conscience. The Doctor is in her cubicle examining the items around her bed, but all he can hear is a faint humming sound - enough to tell him what is going on. Noticing a small, suspicious-looking hole just above Polly's pillow, the Doctor pokes a button-hook into it and pulls, revealing a thin strand of wire which had been attached to a concealed recording unit. This action results in a puff of smoke which wakens his young companion. The Doctor tells her to

• • • • • • • • • • • • •

Twenty-four of the thirty-six telesnaps printed here hail from Episode Two, hence the longer synopsis. The four telesnaps in the first column relate to the end of Episode One, the penultimate block of four (on page 11) from Episode Three, and the last four from the final episode. (If anyone knows of the whereabouts of the other 200 or so telesnaps taken for this story then please let us know!)

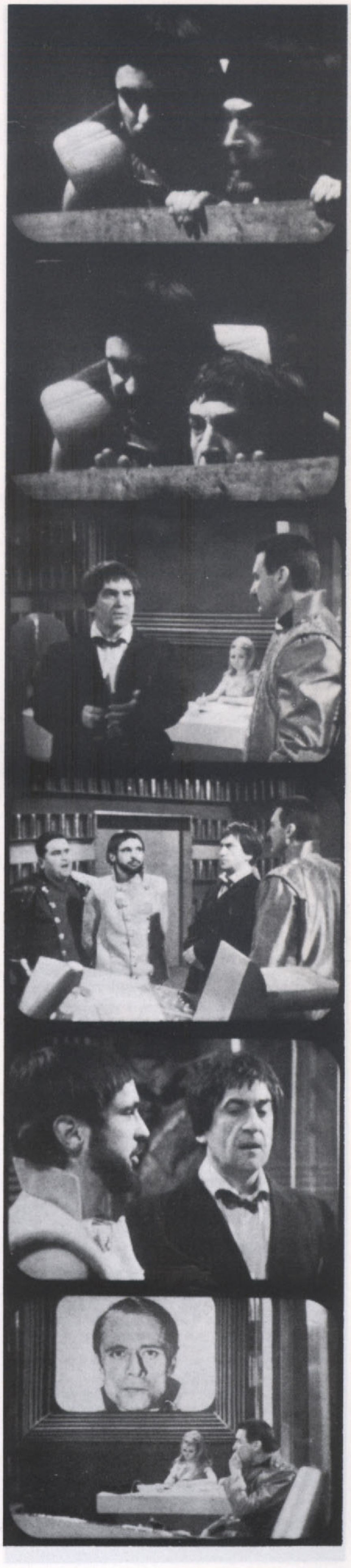
This synopsis first appeared in **DWB87**. In addition to the *Power of the Daleks* and *Moonbase* photonovels, **DWB** has also published full length photonovels of *The Highlanders* (in **DWB89-92**) and *The Savages* (in **DWB101**)

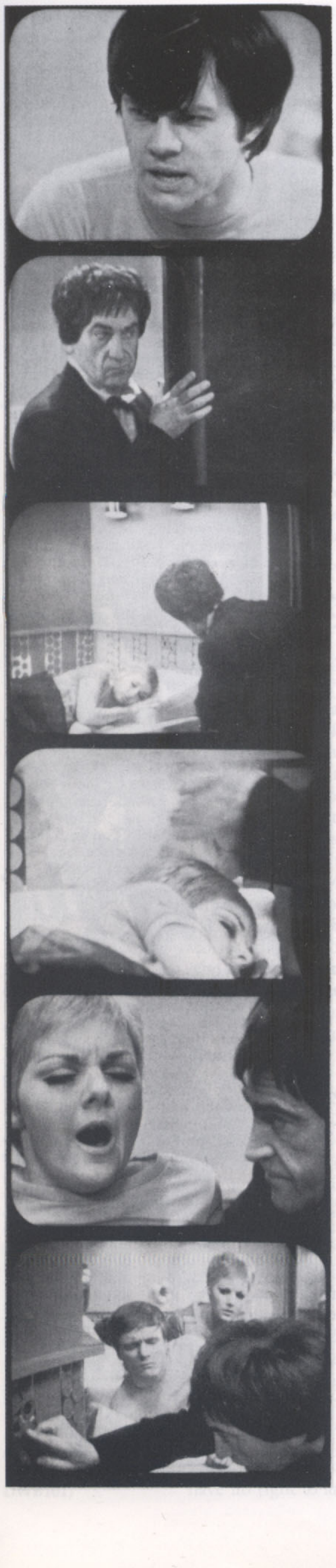
forget everything she has been dreaming. Suddenly, remembering his other companions, he rushes to their bunks to cut off the conditioning voice, but he is too late. Ben is clearly under the influence and tries to stop the Doctor's actions by advising Jamie and Polly that he is wrong to interfere this time. Ben rushes from the room and returns soon after, flanked by Ola and his guards. This time Ola has all the evidence he needs, and he marches the Doctor and Jamie from the room.

In the hospital Medok is being treated, watched over by the Pilot. The conditioning voice is playing but Medok resists. The Pilot declares that he is beyond help and must spend the rest of his days working in the pits. Medok tells the Pilot that nothing will hide the truth, but before he can reply the Pilot receives another call about the Doctor and hurries away.

Polly has gone in search of the Doctor but has found herself in the building site where he was earlier captured. She is being pursued by Ben who is still under conditioning. Eventually he catches up with her and urges her to return to the colony and to conform, but as he grabs her Macra advance on them. Polly screams, but Ben can see nothing. Polly is hysterical, but Ben dismisses her claim as though he were reciting from a creed. As he speaks, Polly is attacked by a Macra claw, and at last Ben can see. He grabs a piece of wood and hits out wildly at the monster. Weakened, it scuttles away, but more emerge. Polly and Ben, apparently himself once more, flee back to the colony.

Once again the Doctor is receiving a stern talking-to from the Pilot. As they talk, the Doctor observes that the Pilot, like everyone else, is under subconscious control and, as he did earlier, shorts out the conditioning mechanism. The Pilot is furious and threatens to seriously punish him for his interference. Just then Ola bursts in with Ben and Polly advising that the former has an urgent report. Jamie, bitter at Ben's earlier betrayal, remarks that it must be to stab somebody else in the back, but Polly springs to Ben's defence stating he risked his life to save her. Annoyed by this persistent talk of monsters, the Pilot demands of Ben whether the tale is true, but the sailor is uncertain as his conditioning is apparently returning, and he denies the existence of the Macra, much to Polly's dismay. The Doctor explains to Jamie and Polly that Ben is clearly under the control of evil forces that dominate the colony. The Pilot is outraged, denouncing his claim as a lie and insists that Control always acts in the colony's best interests. The Doctor demands to know why, then, doesn't the Controller show himself. Pointing at the face on the screen, the Pilot insists that they have seen the Controller, but Jamie is equally scathing and challenges him with





the fact that all they have ever seen on the screen is a picture of a man and a recorded voice. The Pilot addresses the image on the screen which begins to lose focus, flickers and fades, and a new image appears. It is clearly the same man as before but notably older and weaker in appearance. He appears less assured, even dazed. A voice is heard, but the Controller's lips do not move, announcing himself as the colony's Controller. Jamie demands to know why he does not speak for himself. At last, the man on the screen is seen to address them direct, but he is hesitant as the familiar Controller's voice instructs that they must be told to obey. It is apparent to those in the Pilot's office that the Controller is speaking in response to something that they cannot see, and indeed, as they watch a great, crab-like claw whips into the picture and drags the obviously terrified 'Controller' from view. Polly screams that it is the Macra that are in control and who run the colony but she is shouted down by the Pilot's orders for them to be removed and condemned to the pits.

SYNOPSIS OF EPISODES THREE AND FOUR, BROADCAST 25TH MARCH AND 1ST APRIL 1967

Thanks to their conditioning, neither Ben nor the Pilot see the Macra. Jamie and Polly are sent to work in the gas mines while the Doctor, owing to his age, is consigned to work in the pump room. While there, he interferes with the system, lethally altering the formula of the gas which temporarily affects the Macra who are reliant on the poisonous gas produced from pockets within the mine (the Macra are parasites, literally living off the work of the colonists).

Medok and Jamie lead an escape bid but find themselves in a tunnel full of Macra. The Doctor assists them from the pump room by flooding the tunnel with fresh air, stunning the Macra, but not before Medok is caught and eaten alive. The mines are surrounded, but Polly and the Doctor escape. Jamie is captured by Ola and Ben, who is slowly breaking his conditioning, and taken to the Pilot, whose conditioning is also fading thanks to the Doctor's earlier interference.

Meanwhile Polly and the Doctor reach the heart of the colony and find that Control is, in fact, a disgusting giant white Macra. They return to the Pilot who is deposed by Ola on the orders of Control after the Doctor reveals the true nature of the colony's rulers. They are locked up in the Pilot's office with gas seeping in threatening to subdue their willpower.

A recovered Ben, under the guidance of the imprisoned Doctor, returns to the pump room and destroys all the gas pumps, thereby killing off the Macra.

The Last of the Time Lords

Between July 1987 and October 1993, the efforts of Green Light to make their mooted DOCTOR WHO motion picture a reality gradually became a well-worn joke, and possibly hindered the plans of others to revive DOCTOR WHO after it finally flickered from the screen as a BBC produced series back in 1989.

Amid all the publicity-generated hype and false starts, it had got as far as script stage, which saw the involvement of US screenplay writer Mark Ezra and British writer Johnny Byrne. The nearest that anyone ever got to seeing whether it might have worked or not was in this exclusive synopsis, fist published in **DWB97**, by **Anthony Brown**.

FORTY-FIVE YEARS after he last plagued London, Jack the Ripper prowls the foggy streets of the East End. Following a prostitute as she moves through the alleyways, Jack is horrified when she turns to reveal herself as a man in drag - the Doctor, now 'a fit, striking looking man, keen-eyed, sharp-witted and deceptively subtle'.

Jack, whom the Doctor greets as Weazll, tries to eviscerate the Time Lord, who responds by shining a torch-like instrument in his face. Jack's flesh boils away, leaving a small, vicious animal which continues its attack. Sighing, the Doctor alters the torch's setting, and the animal swells up and bursts.

The Doctor runs for his TARDIS, pursued by London's bobbies. After dashing into a real police box, he manages to reach the TARDIS and places his hand on a dome built into the central column which scans his palm with laser light. A time rotor rises above the console and its distinctive sound begins. As the policemen watch, the TARDIS's form shimmers, giving a tantalising glimpse of its true, futuristic form before a shower of sparks bursts from the console and the TARDIS becomes a police box again before dematerialising.

As the Doctor tries to repair the chameleon circuit, a dusty holovid fills with a three-dimensional image of Cora's head. Cora, a 'smart and beautiful Gallifreyan communications expert', tells the Doctor that there has been a message for him. Gonjii, an old friend whom she thought worked in a brothel, has found what he's looking for...

Raqtez, Planet Demos 98349.01

The city of Raqtez is a shattered shanty town, the result of an ancient, planet-wide catastrophe. Emerging from the TARDIS, dressed in his usual garb of billowing coat and wide-brimmed hat, the Doctor is noticed by Mother Cajage, a hugely obese alien woman who is passing in a sedan chair. She is not pleased to see him. The Doctor moves on, seeking directions to the Palace of Profit.

The Palace is a tacky, jerry-built structure hiding behind a Vegas-like entrance. Inside, the Nymphid singer, a green-skinned Marlene Dietrich, croons a cover version of *Falling in Love Again* while Demosian natives fawn over the alien gamblers. Gonjii, a mercenary soldier who once commanded a Gallifreyan Time Battalion and is now the Palace's bouncer, sits in a raised observation chair. His pet, Pog, spots a long-nosed Dromodyxx syphoning gambling chips from a table and, sinking his teeth into the alien's nose, chases it from the premises. Meanwhile, Gonjii throws out an over-amorous Kagut which tries to break into the Nymphid's electrified cage. The Doctor meets him at the door and the two make their way to Mother Cajage's auction lot, where Gonjii is certain he saw a time rotor.

The auction is filled to overflowing with 'discarded Cybermen, trashed Daleks, a truncated K9 and other TV Doctor Who metallic creatures and artefacts'. At its centre is an auction ring, presided over by a Feqal auctioneer, whose two heads speak in a Goebbels-like whine. Entering, the Doctor delivers a writ to Mother Cajage ordering her to surrender the time rotor. She does not comply, so the Doctor thanks her and takes his seat, watching the bidders. The rotor, explains the Feqal, draws the power of time travel from the Matrix on Gallifrey. According to legend, it is uniquely bonded to the Time Lords, but perhaps, he suggests, one of the bidders can unlock its secrets. The rotor is eventually sold to a cloaked figure, whom the Doctor and Conjii follow, watching as he cuts the throat of a Demosian mugger.

Hanging in the sky is the Creator, a vast, archaic ship whose advanced technology has been repaired with the most primitive equipment. The Creator's control room resembles that of the TARDIS and contains two people - Zilla, a woman of imperious but harsh and timeless beauty from whose back trails a thick cluster of tubing, and Varnax, a shrivelled figure encased in a bulky exoskeleton. Watching the cloaked figure on a monitor, Varnax decides to take the ship down.

The Doctor presents his writ to the figure who throws off his cloak, revealing an exoskeleton which expands to a height of seven feet and a handsome face studded with chrome implants. Extending blades from his arm, he tries to kill the Doctor but is hit in the face by several tiny daggers, fired from the gun like device Gonjii wears around his wrist. The figure, Neglos, attacks Gonjii with a flame-thrower built into his other arm, until the Doctor tears away the fuel lines and then leaps for a ramp extending from the Creator. As the ship lifts away, the Doctor tells Gonjii that he recognised Neglos, and that if he is alive, then so must be Zilla and Varnax. Gonjii is shocked - Varnax was responsible for the devastation of his homeworld, Demos.

Aboard the Creator, Varnax places his hand between two terminals in the rotor. A burst of electricity bonds it to him, giving the Creator time travel again. He orders Neglos to set the co-ordinates for the first of the time fusion crystals.

Back in the TARDIS, the Doctor tries to trace the Creator on the Matrix terminal but can find no trace, as the pattern of Varnax's antique rotor has been wiped. Contacting the President of the Time Lords by Holovid, the Doctor tells him what's happened, and is ordered to return to Gallifrey.

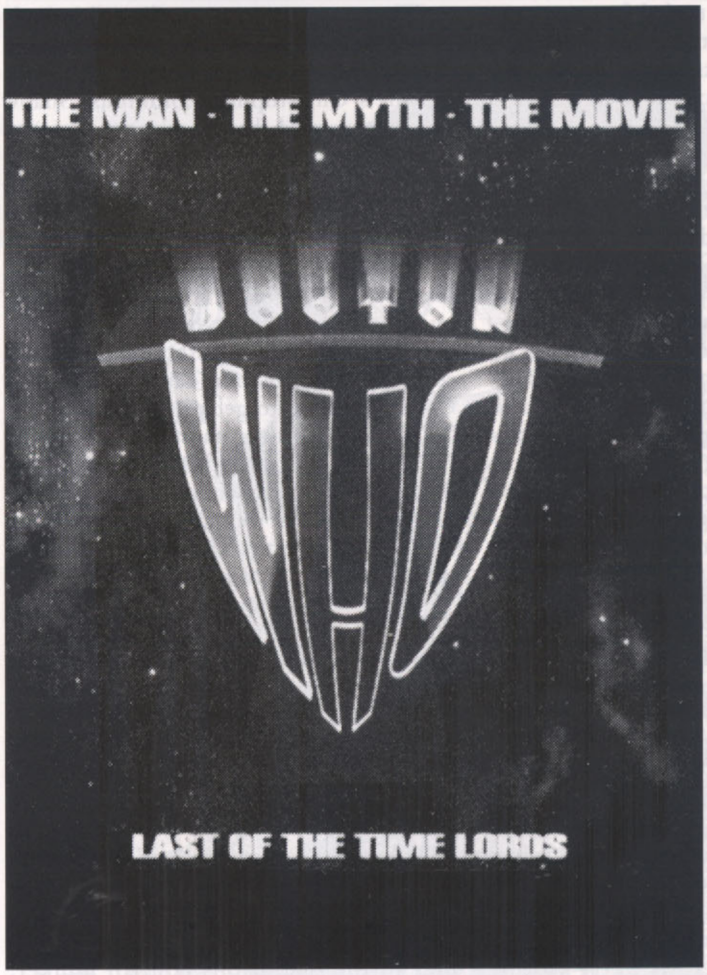
The TARDIS materialises in the palace of the Time Lords, to the anger of the Court Warden who prints a traffic violation stamp on the ship's side, next to fifty others. As the Doctor and Gonjii reminisce about their first meeting (which took place when they were a knowall officer of the Time Battalion and a Time Lord who'd had too much to drink), Cora dashes up, hurling herself into the Doctor's arms. The Doctor explains that, somewhere down the line, he's her uncle. Cora's wrist holovid bleeps and the old maid-ish librarian warns her through it that she has a book (*Davros' Synchro Nodular Patterns*) overdue. Cora ignores this and, taking the others to her workshop, locates a rotor of the type Varnax has. Using the trace from this, the Matrix is able to locate the Creator.

In the assembly chamber, the Time Lords explain that Varnax once offered them god-like powers through the fusion crystals and that, when they realised the threat to natural order they represented, Varnax hid the crystals throughout the universe. The Time Lords ordered the destruction of Varnax and his colleagues, a sentence the Doctor supposedly carried out a thousand years ago. Telling the Doctor to ensure no other world suffers the fate of Demos, the President orders him to leave immediately.

The first crystal is on Kernos, and Gonjii explains that the Kerne worship a Singing God, the only piece of technology on the planet. They are warrior monks who eat all demons - ie, anyone not a Kerne. Landing in a jungle the Doctor's party are soon captured by the Kerne.

In the Kerne temple, the Doctor, Cora and Gonjii are imprisoned in a cage, suspended over a stinking cooking vessel. The pot lies in the lap of the Singing God, a giant statue which holds a Varlian Radioprobe in its lowered arm, The Doctor challenges the High Priest, Pisolote, to the test of the Reality Cup and wins, by throwing the foul brew in the priest's face. Before they can be freed, however, the librarian appears in Cora's holovid, telling her that her access to the Academy Libary has been suspended, scaring the Kerne. The statue's arm is raised, a counter-balance dropping the cage into the pot, while a panel opens in the wall, allowing a beam of light into the temple. When this beam strikes the radio probe, the sound of a 1930s radio broadcast emerges, while sparks light a series of gas jets under the pot. Then the Kerne leave for a night of ritual feasting.

The Creator materialises in the jungle, and Neglos and five warriors burst into the temple. Gloating at the captives' plight, Neglos climbs onto the statue's arm to retrieve the probe. His weight causes the arm to drop, trapping him, freeing the Doctor's party, and smashing in the heads of the two warriors below the statue's fist. Gonjii seizes his weapons and destroys one warrior, though not before it has freed Neglos, while the Doctor swings another into the fire of the fifth. Cora then decapitates the last warrior with a ladle, but Neglos manages to escape with the crystal. Summoning the TARDIS with its remote control the Doctor and his friends escape as the enraged Kerne enter.


THE MAN · THE MYTH · THE MOVIE
DOCTOR WHO
LAST OF THE TIME LORDS

In the Creator, Varnax extracts the White Crystal from the probe and takes it into the Crucible, a massive structure which dominates the Creator's hull. As Neglos sets the co-ordinates for the Dark Crystal, the Doctor tracks the Creator on the Matrix. The TARDIS lands in London, outside a museum.

Sitting on the museum steps is Shane O'Neill, an Irish-American student. When his filofax is stolen by skinheads, Shane follows and whips it back while the skinheads are questioned by a cop. Chased by the skinheads, Shane hides in a Gents cloakroom in the museum, adjacent to the mineralogy department. Soon after, the Gents wall is smashed in by the Creator's ramp, and Neglos and his warriors flood in...

Using his crystal detector, the Doctor locates the Dark Crystal in a museum display, and picks the cabinet lock. He is interrupted by a stream of tourists fleeing Neglos's attack. When the warriors block the route to the exit, the Doctor and his friends make for the cloakroom where they ask Shane if there's another way out. He guides them to the emergency stairs and Gonjii fires two daggers into Neglos's face in an attempt to slow him down. Neglos simply pulls them out. Shane catches the crystal when the Doctor drops it and is returning it when he is caught by an explosion, forcing the Doctor to take him aboard the TARDIS.

As Cora treats Shane's wounds, introductions take place and the Doctor directs the TARDIS towards Gallifrey, where the Dark Crystal will be placed in the Time Vaults. Realising their intentions, Varnax decides to use a vortex jump to overtake the TARDIS. When Zilla and Neglos object that this is too risky, Varnax points out that without the crystal they can never be regenerated. Do they really wish to survive only in their disgusting life-support systems?

The Creator chases the TARDIS along the Time Vortex tunnel, slowly expanding. The Doctor guesses Varnax's plan and attempts to drop the TARDIS out of the Vortex. As he does so, time freezes for his companions, while he begins to age rapidly. Once he is nothing but skin and bone, the Creator absorbs the TARDIS and everything returns to normal. As the Doctor attempts to restart the time rotor, Neglos and his warriors burst into the TARDIS. Holding a blade to Cora's throat, Neglos forces the Doctor to surrender the crystal before taking him to Varnax. Varnax in turn sends the Doctor to see another old friend, Zilla.

As Shane, Cora and Gonjii are locked in a cell, Shane falls, cringing, against Neglos and manges to steal the cell key. As he demonstrates the find-the-lady trick to Gonjii, Cora times the warrior patrols outside.

In Zilla's stateroom, she and the Doctor enjoy a barbed reunion. He comments that she's looking well for someone living on borrowed time, while she asks him why he tried to destroy the woman he claimed to love. He replies that he had to make a choice, as she did when she joined Varnax. She claims that her choice was based in love, asking whether his was based in obedience to the Time Lords or in jealousy against Varnax. When she asks what happened to the dreamer he once loved, he replies that he still has the dreams that matter - the others he traded for a moment of humanity. Seizing the tubes which run from her back, he asks what happened to the immortality Varnax promised her. She strikes him.

Varnax enters, telling the Doctor to look at the price he's paid for his treachery. The Doctor will later pay deeply for the years Varnax has had to spend in a life support suit. The Doctor questions whether there'll be a later, after biological fusion, but Varnax assures him that biological fusion will compress billions of years of evolution into a few milliseconds, producing a perfect being whose powers cannot be imagined. The Doctor asks which planet will be used, guessing from the Gadlium ore he saw in the Creator's hold that it'll be one in the nuclear stages of development. Varnax assures him that he'll recognise it when he sees it.

As Varnax leaves, thc Doctor accuses him of having become a genocidal maniac and appeals to Zilla for help. She comments that he was never a good loser.

Soon afterwards, Gonjii, Cora and Shane burst in, having killed their guards, and capture Zilla. When she refuses to name the planet where fusion is to take place, Gonjii pulls the life-support tubes from her back for a moment. Collapsing into a chair, she agrees to talk, but then flicks a switch, causing the chair to shoot off through a gap in the wall.

The Doctor leads his party to the bridge to try to discover the Creator's co-ordinates. They come under fire from Varnax, Zilla and some warriors and the Doctor suddenly recalls where he's heard Shane's name before. His namesake was a friend of the Doctor's, a warrior king of the Ulster Irish. Hearing of Shane's warrior ancestry, Gonjii hands him a gun and the two hold off the warriors. The Doctor discovers that the Creator is headed for Earth, but is attacked by Neglos before he can trace the precise co-ordinates. Leaving Cora to find them, he forces Neglos back and, pulling away a short length of piping from the wall, causes a chain reaction which drops a girder on Neglos's back.

Retrieving the TARDIS remote control, which Neglos had earlier confiscated, the Doctor summons his ship and drags his party aboard before Varnax and Zilla can retake the bridge.

Checking his monitors, Varnax is relieved to discover that the Doctor doesn't know where on Earth the fusion will take place.

Back on board the TARDIS, Gonjii changes into the uniform of the Gallifreyan Time Battalion, in which he policed the time streams until the destruction of his home world disillusioned him. Forced to land the TARDIS by damage caused in the Vortex jump, the Doctor sends Cora and Shane out to find where and when they are.

They emerge onto a sailing ship and, going below decks pass the sleeping captain, whose diary they read. Realising that he's Christopher Columbus, Shane becomes worried that he may not discover America and decides to leave a map page from his filofax. Columbus wakes but takes the lantern-lit Cora for a vision of the Virgin Mary, which allows she and Shane to slip away. Finding the map, Columbus attempts to read it but it is snatched away by the wind from a port-hole.

Tracing back its path, the TARDIS returns to the museum. The Doctor sends Cora and Gonjii to get a spare part for the TARDIS, a proton synapse which he built on a previous visit and which is on display in the museum. Explaining that the fusion process requires weapons grade nuclear waste to charge the crystals, the Doctor takes Shane off to make a phone call.

The Creator materialises above a sinister complex built on a desolate moor. Neglos's warriors cut down the men in the security bunker and take the lift underground. In the operations room this unauthorised access is reported by the computer, but the technicians assume that it's the woman bringing their sandwiches who always forgets her security code. Killing everyone they meet, Neglos moves towards the silo shaft, which plunges deep underground, down to the nuclear waste depository itself. Fitting a systems scrambler in the operations control bunker, Neglos passes control of the silo from the computer to Varnax.

In the Creator, Varnax addresses his warriors, telling them that he needs to maintain their lifeforce for only a little longer. Soon he and the Lady Zilla will enter the Crucible amd the age of Varnax the immortal will begin...

Finding a phone box, just installed by a lorry which is replacing old phone booths with new ones, the Doctor makes a call using change obtained by Shane by posing as a news vendor. The woman on the end of the line asks the Doctor for his password, and, when he recites a palmdrome, expresses delight that he's 'one of us'. She promises that the Brigadier will call back and, learning her name, the Doctor assures Margaret that she'll go far.

Minutes later, the Brigadier calls. He's currently on special duties in the Falklands (which apparently entail observing a colony of pengiuns) and therefore can't help personally, but he tells the Doctor that the deep trench site for weapons grade nuclear waste he wants was built on Rogarth Fell, in the north of England.

In the museum, Gonjii and Cora locate the proton synapse and try to smuggle it out under Cora's dress. A museum attendant becomes suspicious at the speed with which her 'pregnancy' has developed and chases them.

Meanwhile, the Doctor and Shane discover that the TARDIS has been replaced by a new-style phone box. The Doctor has left the remote control on board, and though the Matrix will register its loss and send help, he won't do so in time to save the Earth. To make matters worse, the proton synapse slips from Cora's dress and smashes.

The Creator lowers the Crucible into the waste silo, Neglos watching from a gantry overlooking the shaft which is accessible only through the operations control room. A probe extends from the Crucible, cutting its way through the silo bulkheads and extending Gallium rods into the waste. On gauges built into the waste containers, needles rise from stable into the danger zone.

Using Shane's credit cards to buy rail tickets, the Doctor's party make their way to Rogarth Fell, encountering a group of football fans including Shane's skinhead friends en route.

They trek across the moor to the waste complex, which Gonjii describes as a cocked pistol pointed at the planet's heart. They cut their way into the complex and, posing as a romantic couple, the Doctor and Cora lead the two warriors on patrol into a trap. Taking their weapons, they then destroy the warriors in the surface security bunker and take the elevator underground.

When the elevator doors open the warriors guarding them see the bodies of four of their colleagues. While they are confused by this, the Doctor's group, who were hiding behind the bodies, manage to destroy them.

En route to the operations control room more fights develop, and the sound of a shot alerts Neglos to their presence. While Shane and Gonjii guard the rear, Cora and the Doctor enter the control room but, finding the systems scrambler in place, realise they cannot activate the failsafe procedures. Remembering that it works on the same frequency as the scrambler, the Doctor asks Cora for her holovid. As he tinkers with it, he explains to Shane that Varnax needs temperatures hotter than a sun to charge the crystals. He's obtaining them by combining superheated Gallium ore with the radioactive elements of the waste, in the process recombining the waste to produce a time bomb which will atomise the Earth when the Gallium is withdrawn.

Telling Shane and Gonjii to watch their backs, he and Cora head for the Crucible. Using a winch Cora lowers the Doctor down the shaft to the Crucible's entrance platform, where he finds Varnax and Zilla's discarded life support systems. Trying the controls on Varnax's belt, the Doctor is almost throttled by the suit before he succeeds in opening the door to the depths of the Crucible.

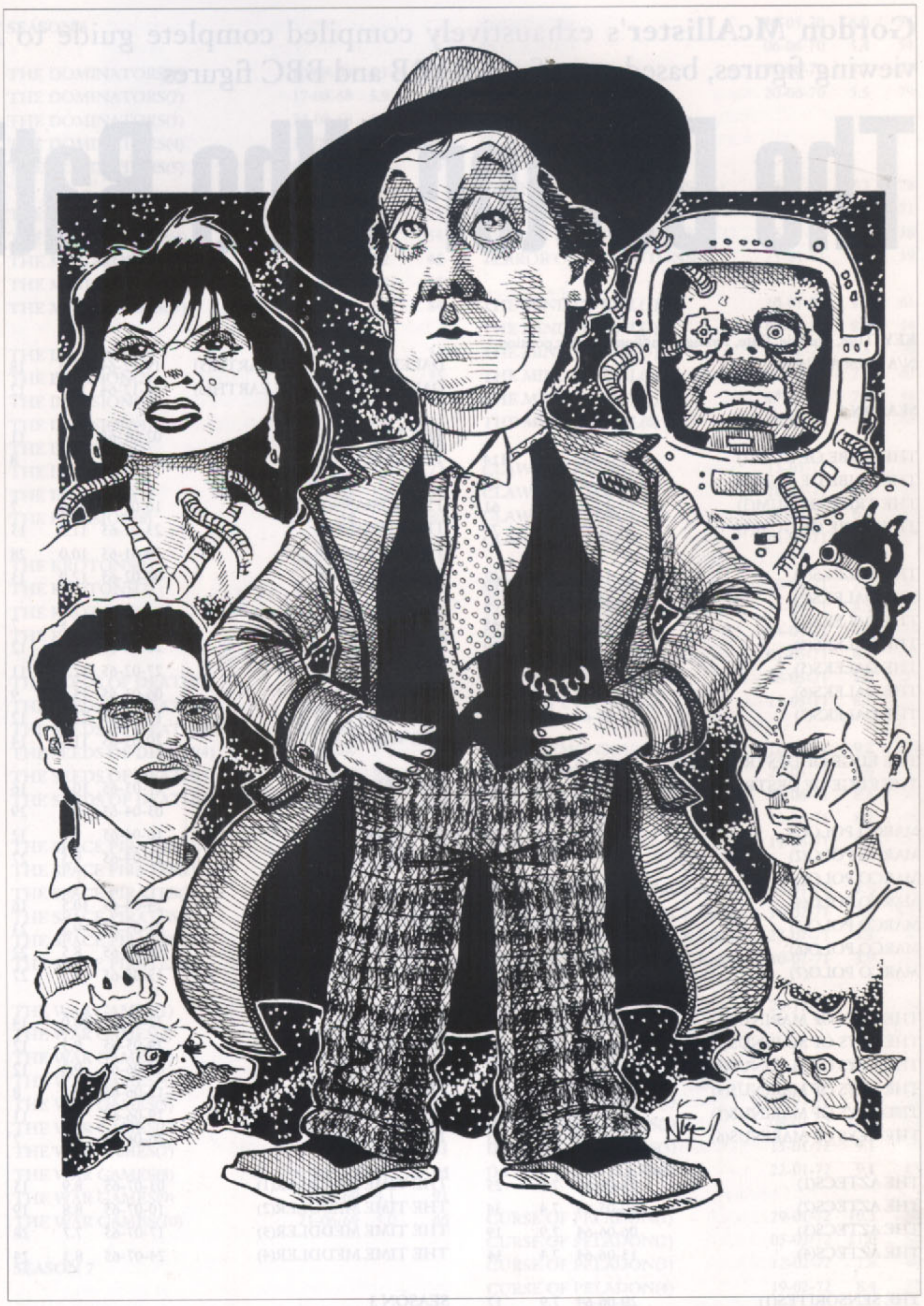
The door to the operations bunker blows open and three warriors enter. Gonjii and Shane finish them off with bolter fire and swordplay. Watching this, Neglos sends on another wave of warriors, while he and some others head for a service tunnel. They emerge onto the gantry behind Shane and Gonjii, who are warned by Cora's shout, and manage to destroy the warriors. But Neglos conceals himself in an alcove and stabs Gonjii in the back as he passes. Enraged, Shane attacks him and, after a frenzied battle, Neglos falls from the gantry into the superheated waste silo.

Entering the Crucible, the Doctor finds himself in a beautiful but artificial garden, where the water turns to slime when removed from the pool. The garden is filled with statues of Varnax and Zilla as they once were, while the real couple lie in the regeneration pavillion, their shrunken forms even more hideous without their life support systems. Bathed in the glow from the twin crystal helix, they regenerate, returning to their original forms. Zilla, now the radiant beauty the Doctor remembers, welcomes the Doctor and invites him to join them, but he insists that the future they offer is as false as their garden. He begs Varnax to abort the fusion process but he refuses, saying that he's proved that biological fusion works, and has only to remove the Gallium core to make it irreversible. The sacrifice of the Earth will be worthwhile. The Doctor draws a bolter on him and, when his threat is ignored, fires. The weapon has no effect. Zilla repeats her offer - join them or die. After a moment's consideration, the Doctor fires again - at the crystal helix. As the white crystal explodes, flame devastates the garden, and Zilla screams.

The dark crystal survives, and Varnax, standing over Zilla's body, declares that he had meant to fuse the powers of light and darkness. Instead he has become one with the darkness. Accepting this destiny, he activates the controls which will remove the Gallium rods from the waste silo, declaring that he will destroy both the Earth and the Doctor, who has corrupted the gift he wished to give the universe and destroyed the woman he loved. Then, from within Varnax's control panel (where the Doctor dropped it earlier), Cora's holovid bleeps and an image of the Doctor's head forms, telling Varnax that he's returning control of the silo to where it belongs.

Standing over Gonjii's body, Shane and Cora jump as Varnax's systems scrambler explodes. Instantly the failsafe systems activate and the operations computer orders an immediate evacuation as it begins entombment procedures.

Varnax turns on the Doctor, his body transforming into a winged demon, a Dark Varnax. He chases the Doctor through the ruined garden where the mutilated statues reach out to attack him. He reaches the Crucible's exit, Varnax at his heels.



The Creator is drawing the Crucible back up the shaft, and the Doctor waits on the platform for it to reach the level of the gantry. As Varnax closes, the Doctor activates Varnax's discarded life-support system and the mindlless exoskeleton entangles itself around its owner. As Varnax rips his way free, the Doctor jumps across to the gantry. Then the entombment shutters sever the hawsers supporting the Crucible, which falls back down the shaft, Varnax screaming powerlessly on its platform.

Released from the weight of the Crucible, the Creator tumbles out of control and crashes down onto the complex. Sealing compounds pump into the silo, smothering the Crucible, while Cora and Shane show the Doctor Gonjii's body. Taking an amulet from inside his shirt, the Doctor presses it to Gonjii's forehead, where a symbol flares for a moment.

Later, the Doctor, Cora and Shane trudge along a country road. Shane fails to get them a lift, but Cora has better luck, and a battered Ford Cortina with 'Simon loves Sharon' emblazoned on the windscreen pulls over. As the driver, a pleasant young man, assures his passengers that their lost motor'll soon turn up, the Doctor takes a book from the glove compartment. It is *Davros' Syncho-Nodular Patterns*.

As the Cortina pulls out, it transforms for a moment into a police box, and then the TARDIS vanishes back into the fourth dimension of time ...

THE END ■

Gordon McAllister's exhaustively compiled complete guide to DOCTOR WHO's viewing figures, based on official BARB and BBC figures

The Doctor Who Ratings Guide

KEY: Title, Episode, Date, Rating in millions, weekly position.
N/A = Not Available

SEASON 1

THE TRIBE OF GUM(1)	23-11-63	4.4	114
THE TRIBE OF GUM(2)	30-11-63	5.9	85
THE TRIBE OF GUM(3)	07-12-63	6.9	61
THE TRIBE OF GUM(4)	14-12-63	6.4	70
THE DALEKS(1)	21-12-63	6.9	67
THE DALEKS(2)	28-12-63	6.4	78
THE DALEKS(3)	04-01-64	8.9	45
THE DALEKS(4)	11-01-64	9.9	29
THE DALEKS(5)	18-01-64	9.9	27
THE DALEKS(6)	25-01-64	10.4	29
THE DALEKS(7)	01-02-64	10.4	25
THE EDGE OF DESTRUCTION(1)	08-02-64	10.4	21
THE EDGE OF DESTRUCTION(2)	15-02-64	9.9	31
MARCO POLO(1)	22-02-64	9.4	33
MARCO POLO(2)	29-02-64	9.4	33
MARCO POLO(3)	07-03-64	9.4	34
MARCO POLO(4)	14-03-64	9.9	31
MARCO POLO(5)	21-03-64	9.4	37
MARCO POLO(6)	28-03-64	8.4	49
MARCO POLO(7)	04-04-64	10.4	22
THE KEYS OF MARINUS(1)	11-04-64	9.9	22
THE KEYS OF MARINUS(2)	18-04-64	9.4	25
THE KEYS OF MARINUS(3)	25-04-64	9.9	22
THE KEYS OF MARINU5(4)	02-05-64	10.4	20
THE KEYS OF MARINUS(5)	09-05-64	7.9	29
THE KEYS OF MARINUS(6)	16-05-64	6.9	43
THE AZTECS(1)	23-05-64	7.4	25
THE AZTECS(2)	30-05-64	7.4	34
THE AZTECS(3)	06-06-64	7.9	19
THE AZTECS(4)	13-06-64	7.4	34
THE SENSORITES(1)	20-06-64	7.9	17
THE SENSORITES(2)	27-06-64	6.9	39
	04-07-64		
THE SENSORITES(3)	11-07-64	7.4	22
THE SENSORITES(4)	18-07-64	5.5	58
THE SENSORITES(5)	25-07-64	6.9	29
THE SENSORITES(6)	01-08-64	6.9	39
THE REIGN OF TERROR(1)	08-08-64	6.9	37
THE REIGN OF TERROR(2)	15-08-64	6.9	35
THE REIGN OF TERROR(3)	22-08-64	6.9	34
THE REIGN OF TERROR(4)	29-08-64	6.4	36
THE REIGN OF TERROR (5)	05-09-64	6.9	39
THE REIGN OF TERROR (6)	12-09-64	6.4	38

SEASON 2

PLANET OF GIANTS(1)	31-10-64	8.4	37
PLANET OF GIANTS(2)	07-11-64	8.4	45
PLANET OF GIANTS(3)	14-11-64	8.9	33
DALEK INVASION OF EARTH(1)	21-11-64	11.4	12
DALEK INVASION OF EARTH(2)	28-11-64	12.4	10
DALEK INVASION OF EARTH(3)	05-12-64	11.9	10
DALEK INVASION OF EARTH(4)	12-12-64	11.9	11
DALEK INVASION OF EARTH(5)	19-12-64	11.4	18
DALEK INVASION OF EARTH(6)	26-12-64	12.4	12
THE RESCUE(1)	02-01-65	12.0	11
THE RESCUE(2)	09-01-65	13.0	8
THE ROMANS(1)	16-01-65	13.0	7
THE ROMANS(2)	23-01-65	11.5	15
THE ROMANS(3)	30-01-65	10.0	28
THE ROMANS(4)	06-02-65	12.0	13
THE WEB PLANET(1)	13-02-65	13.5	7
THE WEB PLANET(2)	20-02-65	12.5	12
THE WEB PLANET(3)	27-02-65	12.5	11
THE WEB PLANET(4)	06-03-65	13.0	9
THE WEB PLANET(5)	13-03-65	12.0	12
THE WEB PLANET(6)	20-03-65	11.5	14
THE CRUSADE(1)	27-03-65	10.5	16
THE CRUSADE(2)	03-04-65	8.5	29
THE CRUSADE(3)	10-04-65	9.0	32
THE CRUSADE(4)	17-04-65	9.5	27
THE SPACE MUSEUM(1)	24-04-65	10.5	16
THE SPACE MUSEUM(2)	01-05-65	9.3	23
THE SPACE MUSEUM(3)	08-05-65	8.5	22
THE SPACE MUSEUM(4)	15-05-65	8.5	27
THE CHASE(l)	22-05-65	10.0	14
THE CHASE(2)	29-05-65	9.5	12
THE CHASE(3)	05-06-65	9.0	12
THE CHASE(4)	12-06-65	9.5	8
THE CHASE(5)	19-06-65	9.0	11
THE CHASE(6)	26-06-65	9.5	7
THE TIME MEDDLER(1)	03-07-65	8.9	15
THE TIME MEDDLER(2)	10-07-65	8.8	19
THE TIME MEDDLER(3)	17-07-65	7.7	28
THE TIME MEDDLER(4)	24-07-65	8.3	24

SEASON 3

GALAXY FOUR(1)	11-09-65	9.0	23
GALAXY FOUR(2)	18-09-65	9.5	22
GALAXY FOUR(3)	25-09-65	11.3	13
GALAXY FOUR(4)	02-10-65	9.9	20
MISSION TO THE UNKNOWN	09-10-65	8.3	37
THE MYTH MAKERS(1)	16-10-65	8.3	34
THE MYTH MAKERS(2)	23-10-65	8.1	40
THE MYTH MAKERS(3)	30-10-65	8.7	33
THE MYTH MAKERS(4)	06-11-65	8.3	38
THE DALEKS' MASTER PLAN(1)	13-11-65	9.1	35
THE DALEKS' MASTER PLAN(2)	20-11-65	9.8	31
THE DALEKS' MASTER PLAN(3)	27-11-65	10.3	29
THE DALEKS' MASTER PLAN(4)	04-12-65	9.5	34
THE DALEKS' MASTER PLAN(5)	11-12-65	9.9	26
THE DALEKS' MASTER PLAN(6)	18-12-65	9.1	40
THE DALEKS' MASTER PLAN(7)	25-12-65	7.9	71
THE DALEKS' MASTER PLAN(8)	01-01-66	9.6	31
THE DALEKS' MASTER PLAN(9)	08-01-66	9.2	43
THE DALEKS' MASTER PLAN(10)	15-01-66	9.5	37
THE DALEKS' MASTER PLAN(11)	22-01-66	9.8	35
DALEKS' MASTER PLAN(12)	29-01-66	8.6	39
THE MASSACRE(1)	05-02-66	8.0	45
THE MASSACRE(2)	12-02-66	6.0	96
THE MASSACRE(3)	19-02-66	5.9	92
THE MASSACRE(4)	26-02-66	5.8	94
THE ARK(1)	05-03-66	5.5	102
THE ARK(2)	12-03-66	6.9	70
THE ARK(3)	19-03-66	6.2	85
THE ARK(4)	26-03-66	7.3	71
THE CELESTIAL TOYMAKER(1)	02-04-66	8.0	44
THE CELESTIAL TOYMAKER(2)	09-04-66	8.0	49
THE CELESTIAL TOYMAKER(3)	16-04-66	9.4	32
THE CELESTIAL TOYMAKER(4)	23-04-66	7.8	36
THE GUNFIGHTERS(1)	30-04-66	6.5	50
THE GUNFIGHTERS(2)	07-05-66	6.6	45
THE GUNFIGHTERS(3)	14-05-66	6.2	51
THE GUNFIGHTERS(4)	21-05-66	5.7	60
THE SAVAGES(1)	28-05-66	4.8	62
THE SAVAGES(2)	04-06-66	5.6	50
THE SAVAGES(3)	11-06-66	5.0	66
THE SAVAGES(4)	18-06-66	4.5	93
THE WAR MACHINES(1)	25-06-66	5.4	71
THE WAR MACHINES(2)	02-07-66	4.7	76
THE WAR MACHINES(3)	09-07-66	5.3	62
THE WAR MACHINES(4)	16-07-66	5.5	67

SEASON 4

THE SMUGGLERS(1)	10-09-66	4.3	96
THE SMUGGLERS(2)	17-09-66	4.9	77
THE SMUGGLERS(3)	24-09-66	4.2	96
THE SMUGGLERS(4)	01-10-66	4.5	109
THE TENTH PLANET(1)	08-10-66	5.5	77
THE TENTH PLANET(2)	15-10-66	6.4	57
THE TENTH PLANET(3)	22-10-66	7.6	46
THE TENTH PLANET(4)	29-10-66	7.5	48
THE POWER OF THE DALEKS(1)	05-11-66	7.9	44
THE POWER OF THE DALEKS(2)	12-11-66	7.8	50
THE POWER OF THE DALEKS(3)	19-11-66	7.5	52
THE POWER OF THE DALEKS(4)	26-11-66	7.8	50
THE POWER OF THE DALEKS(5)	03-12-66	8.0	48
THE POWER OF THE DALEKS(6)	10-12-66	7.8	37
THE HIGHLANDERS(1)	17-12-66	6.7	67
THE HIGHLANDERS(2)	24-12-66	6.8	89
THE HIGHLANDERS(3)	31-12-66	7.4	68
THE HIGHLANDERS(4)	07-01-67	7.3	66
THE UNDERWATER MENACE(1)	14-01-67	8.3	43
THE UNDERWATER MENACE(2)	21-01-67	7.5	64
THE UNDERWATER MENACE(3)	28-01-67	7.1	59
THE UNDERWATER MENACE(4)	04-02-67	7.0	65
THE MOONBASE(1)	11-02-67	8.1	56
THE MOONBASE(2)	18-02-67	8.9	36
THE MOONBASE(3)	25-02-67	8.2	49
THE MOONBASE(4)	04-03-67	8.1	44

THE MACRA TERROR(1)	11-03-67	8.0	37
THE MACRA TERROR(2)	18-03-67	7.9	42
THE MACRA TERROR(3)	25-03-67	8.5	45
THE MACRA TERROR(4)	01-04-67	8.4	39
THE FACELESS ONES(1)	08-04-67	8.0	47
THE FACELESS ONES(2)	15-04-67	6.4	70
THE FACELESS ONES(3)	22-04-67	7.9	43
THE FACELESS ONES(4)	29-04-67	6.9	62
THE FACELESS ONES(5)	06-05-67	7.1	39
THE FACELESS ONES(6)	13-05-67	8.0	33
THE EVIL OF THE DALEKS(1)	20-05-67	8.1	37
THE EVIL OF THE DALEKS(2)	27-05-67	7.5	37
THE EVIL OF THE DALEKS(3)	03-06-67	6.1	61
THE EVIL OF THE DALEKS(4)	10-06-67	5.3	51
THE EVIL OF THE DALEKS(5)	17-06-67	5.1	62
THE EVIL OF THE DALEKS(6)	24-06-67	6.8	38
THE EVIL OF THE DALEKS(7)	01-07-67	6.1	50

SEASON 5

THE TOMB OF THE CYBERMEN(1)	02-09-67	6.0	57
THE TOMB OF THE CYBERMEN(2)	09-09-67	6.4	57
THE TOMB OF THE CYBERMEN(3)	16-09-67	7.2	38
THE TOMB OF THE CYBERMEN(4)	23-09-67	7.4	34
THE ABOMINABLE SNOWMEN(1)	30-09-67	6.3	57
THE ABOMINABLE SNOWMEN(2)	07-10-67	6.0	71
THE ABOMINABLE SNOWMEN(3)	14-10-67	7.1	51
THE ABOMINABLE SNOWMEN(4)	21-10-67	7.1	60
THE ABOMINABLE SNOWMEN(5)	28-10-67	7.2	61
THE ABOMINABLE SNOWMEN(6)	04-11-67	7.4	56
THE ICE WARRIORS(1)	11-11-67	6.7	68
THE ICE WARRIORS(2)	18-11-67	7.1	71
THE ICE WARRIORS(3)	25-11-67	7.4	64
THE ICE WARRIORS(4)	02-12-67	7.3	63
THE ICE WARRIORS(5)	09-12-67	8.0	44
THE ICE WARRIORS(6)	16-12-67	7.5	59
THE ENEMY OF THE WORLD(1)	23-12-67	6.8	89
THE ENEMY OF THE WORLD(2)	30-12-67	7.6	75
THE ENEMY OF THE WORLD(3)	06-01-68	7.1	79
THE ENEMY OF THE WORLD(4)	13-01-68	7.8	66
THE ENEMY OF THE WORLD(5)	20-01-68	6.9	73
THE ENEMY OF THE WORLD(6)	27-01-68	8.3	55
THE WEB OF FEAR(1)	03-02-68	7.2	82
THE WEB OF FEAR(2)	10-02-68	6.8	80
THE WEB OF FEAR(3)	17-02-68	7.0	71
THE WEB OF FEAR(4)	24-02-68	8.4	52
THE WEB OF FEAR(5)	02-03-68	8.0	48
THE WEB OF FEAR(6)	09-03-68	8.3	36
FURY FROM THE DEEP(1)	16-03-68	8.2	46
FURY FROM THE DEEP(2)	23-03-68	7.9	40
FURY FROM THE DEEP(3)	30-03-68	7.7	47
FURY FROM THE DEEP(4)	06-04-68	6.6	62
FURY FROM THE DEEP(5)	13-04-68	5.9	73
FURY FROM THE DEEP(6)	20-04-68	6.9	42
THE WHEEL IN SPACE(1)	27-04-68	7.2	40
THE WHEEL IN SPACE(2)	04-05-68	6.9	59
THE WHEEL IN SPACE(3)	11-05-68	7.5	40
THE WHEEL IN SPACE(4)	18-05-68	8.6	28
THE WHEEL IN SPACE(5)	25-05-68	6.8	44
THE WHEEL IN SPACE(6)	01-06-68	6.5	51
THE EVIL OF THE DALEKS Rpt(l)	08-06-68	6.3	31
THE EVIL OF THE DALEKS Rpt(2)	15-06-68	5.0	63
THE EVIL OF THE DALEKS Rpt(3)	22-06-68	6.3	49
THE EVIL OF THE DALEKS Rpt(4)	13-07-68	5.0	68
THE EVIL OF THE DALEKS Rpt(5)	20-07-68	5.1	67
THE EVIL OF THE DALEKS Rpt(6)	27-07-68	4.2	74
THE EVIL OF THE DALEKS Rpt(7)	03-08-68	5.5	57

SEASON 6

THE DOMINATORS(1)	10-08-68	6.1	54
THE DOMINATORS(2)	17-08-68	5.9	61
THE DOMINATORS(3)	24-08-68	5.4	65
THE DOMINATORS(4)	31-08-68	7.5	33
THE DOMINATORS(5)	07-09-68	5.9	64
THE MIND ROBBER(1)	14-09-68	6.6	55
THE MIND ROBBER(2)	21-09-68	6.5	54
THE MIND ROBBER(3)	28-09-68	7.2	45
THE MIND ROBBER(4)	05-10-68	7.3	44
THE MIND ROBBER(5)	12-10-68	6.7	84
THE INVASION(1)	02-11-68	7.3	55
THE INVASION(2)	09-11-68	7.1	55
THE INVASION(3)	16-11-68	7.1	66
THE INVASION(4)	23-11-68	6.4	73
THE INVASION(5)	30-11-68	6.7	67
THE INVASION(6)	07-12-68	6.5	72
THE INVASION(7)	14-12-68	7.2	51
THE INVASION(8)	21-12-68	7.0	80
THE KROTONS(1)	28-12-68	9.0	55
THE KROTONS(2)	04-01-69	8.4	54
THE KROTONS(3)	11-01-69	7.5	61
THE KROTONS(4)	18-01-69	7.1	68
THE SEEDS OF DEATH(1)	25-01-69	6.6	68
THE SEEDS OF DEATH(2)	01-02-69	6.8	72
THE SEEDS OF DEATH(3)	08-02-69	7.5	65
THE SEEDS OF DEATH(4)	15-02-69	7.1	74
THE SEEDS OF DEATH(5)	22-02-69	7.6	65
THE SEEDS OF DEATH(6)	01-03-69	7.7	59
THE SPACE PIRATES(1)	08-03-69	5.8	96
THE SPACE PIRATES(2)	15-03-69	6.8	74
THE SPACE PIRATES(3)	22-03-69	6.4	75
THE SPACE PIRATES(4)	29-03-69	5.8	83
THE SPACE PIRATES(5)	05-04-69	5.5	70
THE SPACE PIRATES(6)	12-04-69	5.3	98
THE WAR GAMES(1)	19-04-69	5.5	88
THE WAR GAMES(2)	26-04-69	6.3	68
THE WAR GAMES(3)	03-05-69	5.1	81
THE WAR GAMES(4)	10-05-69	5.7	63
THE WAR GAMES(5)	17-05-69	5.1	87
THE WAR GAMES(6)	24-05-69	4.2	91
THE WAR GAMES(7)	31-05-69	4.9	83
THE WAR GAMES(8)	07-06-69	3.5	96
THE WAR GAMES(9)	14-06-69	4.1	91
THE WAR GAMES(10)	21-06-69	5.0	66

SEASON 7

SPEARHEAD FROM SPACE(1)	03-01-70	8.4	54
SPEARHEAD FROM SPACE(2)	10-01-70	8.1	57
SPEARHEAD FROM SPACE(3)	17-01-70	8.3	49
SPEARHEAD FROM SPACE(4)	24-01-70	8.1	51
THE SILURIANS(1)	31-01-70	8.8	41
THE SILURIANS(2)	07-02-70	7.3	68
THE SILURIANS(3)	14-02-70	7.5	59
THE SILURIANS(4)	21-02-70	8.2	46
THE SILURIANS(5)	28-02-70	7.5	52
THE SILURIANS(6)	07-03-70	7.2	63
THE SILURIANS(7)	14-03-70	7.5	54
THE AMBASSADORS OF DEATH(1)	21-03-70	7.1	60
THE AMBASSADORS OF DEATH(2)	28-03-70	7.6	59
THE AMBASSADORS OF DEATH(3)	04-04-70	8.0	60
THE AMBASSADORS OF DEATH(4)	11-04-70	9.3	46
THE AMBASSADORS OF DEATH(5)	18-04-70	7.1	57
THE AMBASSADORS OF DEATH(6)	25-04-70	6.9	70
THE AMBASSADORS OF DEATH(7)	02-05-70	5.4	80
INFERNO(1)	09-05-70	5.7	72
INFERNO(2)	16-05-70	5.9	66
INFERNO(3)	23-05-70	4.8	85
INFERNO(4)	30-05-70	6.0	54
INFERNO(5)	06-06-70	5.4	54
INFERNO(6)	13-06-70	5.7	73
INFERNO(7)	20-06-70	5.5	79

SEASON 8

TERROR OF THE AUTONS(1)	02-01-71	7.3	78
TERROR OF THE AUTONS(2)	09-01-71	8.0	71
TERROR OF THE AUTONS(3)	16-01-71	8.1	58
TERROR OF THE AUTONS(4)	23-01-71	8.4	59
THE MIND OF EVIL(1)	30-01-71	9.2	61
THE MIND OF EVIL(2)	06-02-71	8.8	54
THE MIND OF EVIL(3)	13-02-71	7.5	70
THE MIND OF EVIL(4)	20-02-71	7.4	63
THE MIND OF EVIL(5)	27-02-71	7.6	58
THE MIND OF EVIL(6)	06-03-71	7.3	65
CLAWS OF AXOS(1)	13-03-71	7.3	57
CLAWS OF AXOS(2)	20-03-71	8.0	43
CLAWS OF AXOS(3)	27-03-71	6.4	70
CLAWS OF AXOS(4)	03-04-71	7.8	49
COLONY IN SPACE(1)	10-04-71	7.6	41
COLONY IN SPACE(2)	17-04-71	8.5	28
COLONY IN SPACE(3)	24-04-71	9.5	26
COLONY IN SPACE(4)	01-05-71	8.1	28
COLONY IN SPACE(5)	08-05-71	8.8	23
COLONY IN SPACE(6)	15-05-71	8.7	23
THE DAEMONS(1)	22-05-71	9.2	26
THE DAEMONS(2)	29-05-71	8.0	23
THE DAEMONS(3)	05-06-71	8.1	34
THE DAEMONS(4)	12-06-71	8.1	24
THE DAEMONS(5)	19-06-71	8.3	17
SPEARHEAD FROM SPACE Rpt(1)	09-07-71	2.9	115
SPEARHEAD FROM SPACE Rpt(2)	16-07-71	3.0	102
SPEARHEAD FROM SPACE Rpt(3)	23-07-71	3.4	98
SPEARHEAD FROM SPACE Rpt(4)	30-07-71	3.9	83
THE DAEMONS Edited Rpt	28-12-71	10.5	38

SEASON 9

DAY OF THE DALEKS(1)	01-01-72	9.8	38
DAY OF THE DALEKS(2)	08-01-72	10.4	29
DAY OF THE DALEKS(3)	15-01-72	9.1	38
DAY OF THE DALEKS(4)	22-01-72	9.1	40
CURSE OF PELADON(1)	29-01-72	10.3	36
CURSE OF PELADON(2)	05-02-72	11.0	20
CURSE OF PELADON(3)	12-02-72	7.8	49
CURSE OF PELADON(4)	19-02-72	8.4	27
THE SEA DEVILS(1)	26-02-72	6.4	76
THE SEA DEVILS(2)	04-03-72	9.7	26
THE SEA DEVILS(3)	11-03-72	8.3	45
THE SEA DEVILS(4)	18-03-72	7.8	40
THE SEA DEVILS(5)	25-03-72	8.3	39
THE SEA DEVILS(6)	01-04-72	8.5	47
THE MUTANTS(1)	08-04-72	9.1	29
THE MUTANTS(2)	15-04-72	7.8	38
THE MUTANTS(3)	22-04-72	7.9	36
THE MUTANTS(4)	29-04-72	7.5	44
THE MUTANTS(5)	06-05-72	7.9	44
THE MUTANTS(6)	13-05-72	6.5	67
TIME MONSTER(1)	20-05-72	7.6	37
TIME MONSTER(2)	27-05-72	7.4	60
TIME MONSTER(3)	03-06-72	8.1	36
TIME MONSTER(4)	10-06-72	7.6	28
TIME MONSTER(5)	17-06-72	6.0	67
TIME MONSTER(6)	24-06-72	7.6	39
THE SEA DEVILS Edited Rpt	27-12-72	8.7	51

SEASON 10

THE THREE DOCTORS(1)	30-12-72	9.6	41
THE THREE DOCTORS(2)	06-01-73	10.8	22
THE THREE DOCTORS(3)	13-01-73	8.8	44
THE THREE DOCTORS(4)	20-01-73	11.9	17
CARNIVAL OF MONSTERS(1)	27-01-73	9.5	29
CARNIVAL OF MONSTERS(2)	03-02-73	9.0	36
CARNIVAL OF MONSTERS(3)	10-02-73	9.0	44
CARNIVAL OF MONSTERS(4)	17-02-73	9.2	38
FRONTIER IN SPACE(1)	24-02-73	9.1	32
FRONTIER IN SPACE(2)	03-03-73	7.8	53
FRONTIER IN SPACE(3)	10-03-73	7.5	57
FRONTIER IN SPACE(4)	17-03-73	7.1	55
FRONTIER IN SPACE(5)	24-03-73	7.7	57
FRONTIER IN SPACE(6)	31-03-73	8.9	40
PLANET OF THE DALEKS(1)	07-04-73	11.0	9
PLANET OF THE DALEKS(2)	14-04-73	10.7	18
PLANET OF THE DALEKS(3)	21-04-73	10.1	26
PLANET OF THE DALEKS(4)	28-04-73	8.3	29
PLANET OF THE DALEKS(5)	05-05-73	9.7	21
PLANET OF THE DALEKS(6)	12-05-73	8.5	24
THE GREEN DEATH(1)	19-05-73	9.2	18
THE GREEN DEATH(2)	26-05-73	7.2	38
THE GREEN DEATH(3)	02-06-73	7.8	29
THE GREEN DEATH(4)	09-06-73	6.8	32
THE GREEN DEATH(5)	16-06-73	8.3	15
THE GREEN DEATH(6)	23-06-73	7.0	30
DAY OF THE DALEKS Edited Rpt	03-09-73	7.4	32

SEASON 11

THE TIME WARRIOR(1)	15-12-73	8.7	34
THE TIME WARRIOR(2)	22-12-73	7.0	75
THE GREEN DEATH Edited Rpt	27-12-73	10.5	44
THE TIME WARRIOR(3)	29-12-73	6.6	89
THE TIME WARRIOR(4)	05-01-74	10.6	22
INVASION OF THE DINOSAURS(1)	12-01-74	11.0	24
INVASION OF THE DINDSAURS(2)	19-01-74	10.1	26
INVASION OF THE DINOSAURS(3)	26-01-74	11.0	27
INVASION OF THE DINOSAURS(4)	02-02-74	9.0	34
INVASION OF THE DINOSAURS(5)	09-02-74	9.0	23
INVASION OF THE DINOSAURS(6)	16-02-74	7.5	54
DEATH TO THE DALEKS(1)	23-02-74	8.1	49
DEATH TO THE DALEKS(2)	02-03-74	9.5	30
DEATH TO THE DALEKS(3)	09-03-74	10.5	20
DEATH TO THE DALEKS(4)	16-03-74	9.5	21
THE MONSTER OF PELADON(1)	23-03-74	9.2	23
THE MONSTER OF PELADON(2)	30-03-74	6.8	55
THE MONSTER OF PELADON(3)	06-04-74	7.4	42
THE MONSTER OF PELADON(4)	13-04-74	7.2	37
THE MONSTER OF PELADON(5)	20-04-74	7.5	42
THE MONSTER OF PELADON(6)	27-04-74	8.1	30
PLANET OF THE SPIDERS(1)	04-05-74	10.1	17
PLANET OF THE SPIDERS(2)	11-05-74	8.9	26
PLANET OF THE SPIDERS(3)	18-05-74	8.8	22
PLANET OF THE SPIDERS(4)	25-05-74	8.2	24
THE SEA DEVILS Edited Rpt	27-05-74	4.6	99
PLANET OF THE SPIDERS(5)	01-06-74	9.2	19
PLANET OF THE SPIDERS(6)	08-06-74	8.9	25
PLANET OF THE SPIDERS (Edited)	27-12-74	8.6	49

SEASON 12

ROBOT(l)	28-12-74	10.8	25
ROBOT(2)	04-01-75	10.7	17
ROBOT(3)	11-01-75	10.1	22
ROBOT(4)	18-01-75	9.0	30
THE ARK IN SPACE(1)	25-01-75	9.4	27
THE ARK IN SPACE(2)	01-02-75	13.6	5
THE ARK IN SPACE(3)	08-02-75	11.2	17
THE ARK IN SPACE(4)	15-02-75	10.2	24
THE SONTARAN EXPERIMENT(1)	22-02-75	11.0	18
THE SONTARAN EXPERIMENT(2)	01-03-75	10.5	17
GENESIS OF THE DALEKS(1)	08-03-75	10.7	23
GENESIS OF THE DALEKS(2)	15-03-75	10.5	15
GENESIS OF THE DALEKS(3)	22-03-75	8.5	42
GENESIS OF THE DALEKS(4)	29-03-75	8.8	36
GENESIS OF THE DALEYS(5)	05-04-75	9.8	30
GENESIS OF THE DALEKS(6)	12-04-75	9.1	26
REVENGE OF THE CYBERMEN(1)	19-04-75	9.5	24
REVENGE OF THE CYBERMEN(2)	26-04-75	8.3	28
REVENGE OF THE CYBERMEN(3)	03-05-75	8.9	25
REVENGE OF THE CYBERMEN(4)	10-05-75	9.4	22
THE ARK IN SPACE (Edited)	20-08-75	8.2	29

SEASON 13

TERROR OF THE ZYGONS(1)	30-08-75	8.4	29
TERROR OF THE ZYGONS(2)	06-09-75	6.1	61
TERROR OF THE ZYGONS(3)	13-09-75	8.2	32
TERROR OF THE ZYGONS(4)	20-09-75	7.2	45
PLANET OF EVIL(1)	27-09-75	10.4	19
PLANET OF EVIL(2)	04-10-75	9.9	24
PLANET OF EVIL(3)	11-10-75	9.1	29
PLANET OF EVIL(4)	18-10-75	10.1	26
PYRAMIDS OF MARS(1)	25-10-75	10.5	28
PYRAMIDS OF MARS(2)	01-11-75	11.3	15
PYRAMIDS OF MARS(3)	08-11-75	9.4	37
PYRAMIDS OF MARS(4)	15-11-75	11.7	22
THE ANDROID INVASION(1)	22-11-75	11.9	17
THE ANDROID INVASION(2)	29-11-75	11.3	24
THE ANDROID INVASION(3)	06-12-75	12.1	14
THE ANDROID INVASION(4)	13-12-75	11.4	15
GENESIS OF THE DALEKS(BBC2)	27-12-75	7.6	56
THE BRAIN OF MORBIUS(1)	03-01-76	9.5	30
THE BRAIN OF MORBIUS(2)	10-01-76	9.3	32
THE BRAIN OF MORBIUS(3)	17-01-76	10.1	23
THE BRAIN OF MORBIUS(4)	24-01-76	10.2	28
THE SEEDS OF DOOM(1)	31-01-76	11.4	16
THE SEEDS OF DOOM(2)	07-02-76	11.4	30
THE SEEDS,OF DOOM(3)	14-02-76	10.3	32
THE SEEDS OF DOOM(4)	21-02-76	11.1	23
THE SEEDS OF DOOM(5)	28-02-76	9.9	26
THE SEEDS OF DOOM(6)	06-03-76	11.5	15
PLANET OF EVIL(Rpt)	05-07-76	5.0	61
PLANET OF EVIL(Rpt)	06-07-76	5.0	63
PLANET OF EVIL(Rpt)	07-07-76	4.3	87
PLANET OF EVIL(Rpt)	08-07-76	3.9	99
SONTARAN EXPERIMENT (Edited)	09-07-76	8.2	25

SEASON 14

MASQUE OF MANDRAGORA(1)	04-09-76	8.3	40
MASQUE OF MANDRAGORA(2)	11-09-76	9.8	22
MASQUE OF MANDRAGORA(3)	18-09-76	9.2	29
MASQUE OF MANDRAGORA(4)	25-09-76	10.6	23
THE HAND OF FEAR(1)	02-10-76	10.5	24
THE HAND OF FEAR(2)	09-10-76	10.2	29
THE HAND OF FEAR(3)	16-10-76	11.1	20
THE HAND OF FEAR(4)	23-10-76	12.0	19
THE DEADLY ASSASSIN(1)	30-10-76	11.8	15
THE DEADLY ASSASSIN(2)	06-11-76	12.1	11
THE DEADLY ASSASSIN(3)	13-11-76	13.0	12
THE DEADLY ASSASSIN(4)	20-11-76	11.8	12
THE PYRAMIDS OF MARS(Edited)	27-11-76	13.7	7
THE BRAIN OF MORBIUS(Edited)	04-12-76	10.9	17
THE FACE OF EVIL(1)	01-01-77	10.7	23
THE FACE OF EVIL(2)	08-01-77	11.1	19
THE FACE OF EVIL(3)	15-01-77	11.3	20
THE FACE OF EVIL(4)	22-01-77	11.7	19
THE ROBOTS OF DEATH(1)	29-01-77	12.8	14
THE ROBOTS OF DEATH(2)	05-02-77	12.4	17
THE ROBOTS OF DEATH(3)	12-02-77	13.1	15
THE ROBOTS OF DEATH(4)	19-02-77	12.6	18
TALONS OF WENG-CHIANG(1)	26-02-77	11.3	16
TALONS OF WENG-CHIANG(2)	05-03-77	9.8	28
TALONS OF WENG-CHIANG(3)	12-03-77	10.2	22
TALONS OF WENG-CHIANG(4)	19-03-77	11.4	21
TALONS OF WENG-CHIANG(5)	26-03-77	10.1	18
TALONS OF WENG-CHIANG(6)	02-04-77	9.3	32
THE DEADLY ASSASSIN(Rpt)	04-08-77	4.4	72
THE DEADLY ASSASSIN(Rpt)	11-08-77	2.6	139
THE DEADLY ASSASSIN(Rpt)	18-08-77	3.8	99
THE DEADLY ASSASSIN(Rpt)	25-08-77	3.5	104

SEASON 15

HORROR OF FANG ROCK(1)	03-09-77	6.8	52
HORROR OF FANG ROCK(2)	10-09-77	7.1	51
HORROR OF FANG ROCK(3)	17-09-77	9.8	23
HORROR OF FANG ROCK(4)	24-09-77	9.9	23
THE INVISIBLE ENEMY(1)	01-10-77	8.6	40
THE INVISIBLE ENEMY(2)	08-10-77	7.3	55
THE INVISIBLE ENEMY(3)	15-10-77	7.5	65
THE INVISIBLE ENEMY(4)	22-10-77	8.3	50
IMAGE OF THE FENDAHL(1)	29-10-77	6.7	70
IMAGE OF THE FENDAHL(2)	05-11-77	7.5	64
IMAGE OF THE FENDAHL(3)	12-11-77	7.9	63
IMAGE OF THE FENDAHL(4)	19-11-77	9.1	46
THE SUNMAKERS(1)	26-11-77	8.5	48
THE SUNMAKERS(2)	03-12-77	9.5	36
THE SUNMAKERS(3)	10-12-77	8.9	35
THE SUNMAKERS(4)	17-12-77	8.4	42
ROBOTS OF DEATH(1&2Edited)	31-12-77	10.0	29
ROBOTS OF DEATH(3&4Edited)	01-01-78	7.0	80
UNDERWORLD(1)	07-01-78	8.9	50
UNDERWORLD(2)	14-01-78	9.1	37
UNDERWORLD(3)	21-01-78	8.9	37
UNDERWORLD(4)	28-01-78	11.7	27
THE INVASION OF TIME(1)	04-02-78	11.2	28
THE INVASION OF TIME(2)	11-02-78	11.4	29
THE INVASION OF TIME(3)	18-02-78	9.5	47
THE INVASION OF TIME(4)	25-02-78	10.9	28
THE INVASION OF TIME(5)	04-03-78	10.3	32
THE INVASION OF TIME(6)	11-03-78	9.8	35
THE INVISIBLE ENEMY(Rpt)	13-07-78	4.9	60
THE INVISIBLE ENEMY(Rpt)	20-07-78	5.5	76
THE INVISIBLE ENEMY(Rpt)	27-07-78	5.1	81
THE INVISIBLE ENEMY(Rpt)	03-08-78	6.8	35
THE SUNMAKERS(Rpt)	10-08-78	3.2	117
THE SUNMAKERS(Rpt)	17-08-78	6.5	50
THE SUNMAKERS(Rpt)	24-08-78	6.5	49
THE SUNMAKERS(Rpt)	31-08-78	7.1	53

SEASON 16

THE RIBOS OPERATION(1)	02-09-78	8.3	42

THE RIBOS OPERATION(2)	09-09-78	8.1	36
THE RIBOS OPERATION(3)	16-09-78	7.9	38
THE RIBOS OPERATION(4)	23-09-78	8.2	36
THE PIRATE PLANET(1)	30-09-78	9.1	30
THE PIRATE PLANET(2)	07-10-78	7.4	52
THE PIRATE PLANET(3)	14-10-78	8.2	44
THE PIRATE PLANET(4)	21-10-78	8.4	46
THE STONES OF BLOOD(1)	28-10-78	8.6	38
THE STONES OF BLOOD(2)	04-11-78	6.6	75
THE STONES OF BLOOD(3)	11-11-78	9.3	38
THE STONES OF BLOOD(4)	18-11-78	7.6	66
THE ANDROIDS OF TARA(1)	25-11-78	8.5	45
THE ANDROIDS OF TARA(2)	02-12-78	10.1	30
THE ANDROIDS OF TARA(3)	09-12-78	8.9	38
THE ANDROIDS OF TARA(4)	16-12-78	9.0	45
THE POWER OF KROLL(1)	23-12-78	6.5	85
THE POWER OF KROLL(2)	30-12-78	12.4	26
THE POWER OF KROLL(3)	06-01-79	8.9	51
THE POWER OF KROLL(4)	13-01-79	9.9	31
THE ARMAGEDDON FACTOR(1)	20-01-79	7.5	93
THE ARMAGEDDON FACTOR(2)	27-01-79	8.8	49
THE ARMAGEDDON FACTOR(3)	03-02-79	7.8	76
THE ARMAGEDDON FACTOR(4)	10-02-79	8.6	60
THE ARMAGEDDON FACTOR(5)	17-02-79	8.6	66
THE ARMAGEDDON FACTOR(6)	24-02-79	9.6	36
THE PIRATE PLANET(Rpt)	12-07-79	2.8	23
THE PIRATE PLANET(Rpt)	19-07-79	4.0	91
THE PIRATE PLANET(Rpt)	26-07-79	3.3	104
THE PIRATE PLANET(Rpt)	02-08-79	3.9	103
THE ANDROIDS OF TARA(Rpt)	09-08-79	6.2	49
THE ANDROIDS OF TARA(Rpt)	16-08-79	10.4	43
THE ANDROIDS OF TARA(Rpt)	23-08-79	10.5	43
THE ANDROIDS OF TARA(Rpt)	30-08-79	9.6	41

SEASON 17

DESTINY OF THE DALEKS(1)	01-09-79	13.0	28
DESTINY OF THE DALEKS(2)	08-09-79	12.7	39
DESTINY OF THE DALEKS(3)	15-09-79	13.8	28
DESTINY OF THE DALEKS(4)	22-09-79	14.4	27
CITY OF DEATH(1)	29-09-79	12.4	50
CITY OF DEATH(2)	06-10-79	14.1	44
CITY OF DEATH(3)	13-10-79	15.4	34
CITY OF DEATH(4)	20-10-79	16.1	16
THE CREATURE FROM THE PIT(1)	27-10-79	9.3	43
THE CREATURE FROM THE PIT(2)	03-11-79	10.8	23
THE CREATURE FROM THE PIT(3)	10-11-79	10.2	36
THE CREATURE FROM THE PIT(4)	17-11-79	9.6	36
NIGHTMARE OF EDEN(1)	24-11-79	8.7	41
NIGHTMARE OF EDEN(2)	01-12-79	9.6	31
NIGHTMARE OF EDEN(3)	08-12-79	9.6	32
NIGHTMARE OF EOEN(4)	15-12-79	9.4	32
THE HORNS OF NIMON(1)	22-12-79	6.0	100
THE HORNS OF NIMON(2)	29-12-79	8.8	56
THE HORNS OF NIMON(3)	05-01-80	9.8	40
THE HORNS OF NIMON(4)	12-01-80	10.4	26
DESTINY OF THE DALEKS(Rpt)	05-08-80	4.9	91
DESTINY OF THE DALEKS(Rpt)	06-08-80	5.8	59
DESTINY OF THE DALEKS(Rpt)	07-08-80	7.1	33
DESTINY OF THE DALEKS(Rpt)	08-08-80	6.5	41
CITY OF DEATH(Rpt)	12-08-80	6.3	57
CITY OF DEATH(Rpt)	13-08-80	5.5	81
CITY OF DEATH(Rpt)	19-08-80	N/A	N/A
CITY OF DEATH(RPt)	20-08-80	N/A	N/A

SEASON 18

THE LEISURE HIVE(1)	30-08-80	5.9	77
THE LEISURE HIVE(2)	06-09-80	5.0	103
THE LEISURE HIVE(3)	13-09-80	5.0	111
THE LEISURE HIVE(4)	20-09-80	4.5	111
MEGL0S(1)	27-09-80	5.0	105
MEGL0S(2)	04-10-80	4.2	139
MEGL0S(3)	11-10-80	4.7	129
MEGL0S(4)	18-10-80	4.7	127
FULL CIRCLE(1)	25-10-80	5.9	106
FULL CIRCLE(2)	01-11-80	3.7	170
FULL CIRCLE(3)	08-11-80	5.9	115
FULL CIRCLE(4)	15-11-80	5.5	127
STATE OF OECAY(1)	22-11-80	5.8	119
STATE OF DECAY(2)	29-11-80	5.3	136
STATE OF DECAY(3)	06-12-80	4.4	145
STATE OF DECAY(4)	13-12-80	5.4	125
WARRIORS' GATE(1)	03-01-81	7.1	88
WARRIORS' GATE(2)	10-01-81	6.7	93
WARRIORS' GATE(3)	17-01-81	8.3	59
WARRIORS' GATE(4)	24-01-81	7.8	69
THE KEEPER OF TRAKEN(1)	31-01-81	7.6	72
THE KEEPER OF TRAKEN(2)	07-02-81	6.1	106
THE KEEPER OF TRAKEN(3)	14-02-81	5.2	112
THE KEEPER OF TRAKEN(4)	21-02-81	6.1	103
LOGOPOLIS(1)	28-02-81	7.1	84
LOGOPOLIS(2)	07-03-81	7.7	57
LOGOPOLIS(3)	14-03-81	5.8	102
LOGOPOLIS(4)	21-03-81	6.1	97
FULL CIRCLE(Rpt)	03-08-81	4.9	85
FULL CIRCLE(Rpt)	04-08-81	4.2	101
FULL CIRCLE(Rpt)	05-08-81	4.6	92
FULL CIRCLE(Rpt)	06-08-81	6.4	60
THE KEEPER OF TRAKEN(Rpt)	10-08-81	5.2	71
THE KEEPER OF TRAKEN(Rpt)	11-08-81	4.4	93
THE KEEPER OF TRAKEN(Rpt)	12-08-81	5.2	71
THE KEEPER OF TRAKEN(Rpt)	13-08-81	5.0	74

THE FIVE FACES OF DOCTOR WHO (BBC2 Rpts)

AN UNEARTHLY CHILD(1)	02-11-81	4.6	8
AN UNEARTHLY CHILD(2)	03-11-81	4.3	13
AN UNEARTHLY CHILD(3)	04-11-81	4.4	10
AN UNEARTHLY CHILD(4)	05-11-81	3.9	15
THE KROTONS(1)	09-11-81	4.4	12
THE KROTONS(2)	10-11-81	4.6	9
THE KROTONS(3)	11-11-81	4.6	9
THE KROTONS(4)	12-11-81	4.5	11
CARNIVAL OF MONSTERS(1)	16-11-81	4.9	12
CARNIVAL OF MONSTERS(2)	17-11-81	4.5	14
CARNIVAL OF MONSTERS(3)	18-11-81	5.6	8
CARNIVAL OF MONSTERS(4)	19-11-81	6.0	5
THE THREE DOCTORS(1)	23-11-81	5.0	12
THE THREE DOCTORS(2)	24-11-81	4.5	16
THE THREE DOCTORS(3)	25-11-81	5.7	9
THE THREE DOCTORS(4)	26-11-81	5.8	8
LOGOPOLIS(1)	30-11-81	5.5	11
LOGOPOLIS(2)	01-12-81	5.0	15
LOGOPOLIS(3)	02-12-81	6.0	7
LOGOPOLIS(4)	03-12-81	5.4	12

SEASON 19

CASTROVALVA(1)	04-01-82	10.1	54
CASTROVALVA(2)	05-01-82	8.7	84
CASTROVALVA(3)	11-01-82	10.4	47
CASTROVALVA(4)	12-01-82	10.5	46
FOUR TO DOOMSDAY(1)	18-01-82	8.6	66
FOUR TO DOOMSDAY(2)	19-01-82	8.8	61
FOUR TO DOOMSDAY(3)	25-01-82	9.1	63
FOUR TO DOOMSDAY(4)	26-01-82	9.6	53
KINDA(1)	01-02-82	8.5	78
KINDA(2)	02-02-82	9.5	45
KINDA(3)	08-02-82	8.7	67
KINDA(4)	09-02-82	9.1	56
THE VISITATION(1)	15-02-82	9.3	54
THE VISITATION(2)	16-02-82	9.5	48
THE VISITATION(3)	22-02-82	10.1	41
THE VISITATION(4)	23-02-82	10.2	40
BLACK ORCHID(1)	01-03-82	9.1	57
BLACK ORCHID(2)	02-03-82	9.2	55
EARTHSHOCK(1)	08-03-82	9.3	45
EARTHSHOCK(2)	09-03-82	9.0	50
EARTHSHOCK(3)	15-03-82	9.9	32
EARTHSHOCK(4)	16-03-82	9.1	40
TIMEFLIGHT(1)	22-03-82	10.1	26
TIMEFLIGHT(2)	23-03-82	8.5	48
TIMEFLIGHT(3)	29-03-82	9.1	46
TIMEFLIGHT(4)	30-03-82	8.3	64

DOCTOR WHO AND THE MONSTERS (Edited Rpts)

THE CURSE OF PELADON(1)	12-07-82	5.2	84
THE CURSE OF PELADON(2)	19-07-82	4.2	101
GENESIS OF THE DALEKS(1)	26-07-82	4.9	76
GENESIS OF THE DALEKS(2)	02-08-82	5.0	69
EARTHSHOCK(1)	09-08-82	4.9	83
EARTHSHOCK(2)	16-08-82	5.2	79

SEASON 20

ARC OF INFINITY(1)	04-01-83	7.2	74
ARC OF INFINITY(2)	05-01-83	7.3	76
ARC OF INFINITY(3)	11-01-83	6.9	89
ARC OF INFINITY(4)	12-01-83	7.2	82
SNAKEDANCE(1)	18-01-83	6.7	95
SNAKEDANCE(2)	19-01-83	7.7	75
SNAKEDANCE(3)	25-01-83	6.6	98
SNAKEDANCE(4)	26-01-83	7.4	78
MAWDRYN UNDEAD(1)	01-02-83	6.5	103
MAWDRYN UNDEAD(2)	02-02-83	7.5	83
MAWDRYN UNDEAD(3)	08-02-83	7.4	84
MAWDRYN UNDEAD(4)	09-02-83	7.7	78
TERMINUS(1)	15-02-83	7.0	86
TERMINUS(2)	16-02-83	7.5	75
TERMINUS(3)	22-02-83	6.5	97
TERMINUS(4)	23-02-83	7.4	80
ENLIGHTENMENT(1)	01-03-83	6.6	89
ENLIGHTENMENT(2)	02-03-83	7.2	76
ENLIGHTENMENT(3)	08-03-83	6.2	99
ENLIGHTENMENT(4)	09-03-83	7.3	68
THE KING'S DEMONS(1)	15-03-83	5.8	107
THE KING'S DEMONS(2)	16-03-83	7.2	66
THE VISITATION(Rpt)	15-08-83	4.3	85
THE VISITATION(Rpt)	16-08-83	4.6	79
THE VISITATION(Rpt)	17-08-83	3.6	104
THE VISITATION(Rpt)	18-08-83	4.8	75
KINDA(Rpt)	22-08-83	4.2	96
KINDA(Rpt)	23-08-83	4.3	91
KINDA(Rpt)	24-08-83	3.9	103
KINDA(Rpt	25-08-83	5.0	70

BLACK ORCHID(Rpt)	31-08-83	4.4	94
BLACK ORCHID(Rpt)	01-09-83	5.0	79
25th ANNIVERSARY SPECIAL			
THE FIVE DOCTORS	25-11-83	7.7	54
SEASON 21			
WARRIORS OF THE DEEP(1)	05-01-84	7.6	51
WARRIORS OF THE DEEP(2)	06-01-84	7.5	52
WARRIORS OF THE DEEP(3)	12-01-84	7.3	74
WARRIORS OF THE DEEP(4)	13-01-84	6.6	87
THE AWAKENING(1)	19-01-84	7.9	61
THE AWAKENING(2)	20-01-84	6.6	84
FRONTIOS(1)	26-01-84	8.0	58
FRONTIOS(2)	27-01-84	5.8	115
FRONTIOS(3)	02-02-84	7.8	59
FRONTIOS(4)	03-02-84	5.6	112
RESSURECTION OF DALEKS (1&2)	08-02-84	7.3	73
RESSURECTION OF DALEKS (3&4)	15-02-84	8.0	53
PLANET OF FIRE(1)	23-02-84	7.4	71
PLANET OF FIRE(2)	24-02-84	6.1	102
PLANET OF FIRE(3)	01-03-84	7.4	67
PLANET OF FIRE(4)	02-03-84	7.0	74
THE CAVES OF ANDROZANI(1)	08-03-84	6.9	66
THE CAVES OF ANDROZANI(2)	09-03-84	6.6	75
THE CAVES OF ANDROZANI(3)	15-03-84	7.8	62
THE CAVES OF ANDROZANI(4)	16-03-84	7.8	62
THE TWIN DILEMMA(1)	22-03-84	7.6	66
THE TWIN DILEMMA(2)	23-03-84	7.4	71
THE TWIN DILEMMA(3)	29-03-84	7.0	69
THE TWIN DILEMMA(4)	30-03-84	6.3	81
THE AWAKENING (Edited Rpt)	20-07-84	4.4	104
THE FIVE DOCTORS(Rpt)	14-8-84	4.7	88
THE FIVE DOCTORS(Rpt)	15-8-84	4.5	93
THE FIVE DOCTORS(Rpt)	16-8-84	3.7	107
THE FIVE DOCTORS(Rpt)	17-8-84	4.0	102
SEASON 22			
ATTACK OF THE CYBERMEN(1)	05-01-85	8.9	71
ATTACK OF THE CYBERMEN(2)	12-01-85	7.2	104
VENGEANCE ON VAROS(1)	19-01-85	7.2	110
VENGEANCE ON VAROS(2)	26-01-85	7.0	108
THE MARK OF THE RANI(1)	02-02-85	6.8	111
THE MARK OF THE RANI(2)	09-02-85	7.3	84
THE TWO DOCTORS(1)	16-02-85	6.6	92
THE TWO DOCTORS(2)	23-02-85	6.0	90
THE TWO DOCTORS(3)	02-03-85	6.9	66
TIMELASH(1)	09-03-85	6.7	69
TIMELASH(2)	16-03-85	7.4	79
REVELATION OF THE DALEKS(1)	23-03-85	7.4	65
REVELATION OF THE DALEKS(2)	30-03-85	7.7	58
SEASON 23			
THE MYSTERIOUS PLANET(1)	06-09-86	4.9	69
THE MYSTERIOUS PLANET(2)	13-09-86	4.9	75
THE MYSTERIOUS PLANET(3)	20-09-86	3.9	98
THE MYSTERIOUS PLANET(4)	27-09-86	3.7	97
MINDWARP(1)	04-10-86	4.8	76
MINDWARP(2)	11-10-86	4.6	87
MINDWARP(3)	18-10-86	5.1	87
MINDWARP(4)	25-10-86	5.0	84
TERROR OF THE VERVOIDS(1)	01-11-86	5.2	85
TERROR OF THE VERVOIDS(2)	08-11-86	4.6	93
TERROR OF THE VERVOIDS(3)	15-11-86	5.3	86
TERROR OF THE VERVOIDS(4)	22-11-86	5.2	89
THE ULTIMATE FOE(1)	29-11-86	4.4	98
THE ULTIMATE FOE(2)	06-12-86	5.6	80
SEASON 24			
TIME AND THE RANI(1)	07-09-87	5.1	71
TIME AND THE RANI(2)	14-09-87	4.2	85
TIME AND THE RANI(3)	21-09-87	4.3	81
TIME AND THE RANI(4)	28-09-87	4.9	86
PARADISE TOWERS(1)	05-10-87	4.5	88
PARADISE TOWERS(2)	12-10-87	5.2	84
PARADISE TOWERS(3)	19-10-87	5.0	79
PARADISE TOWERS(4)	26-10-87	5.0	93
DELTA AND THE BANNERMEN(1)	02-11-87	5.3	90
DELTA AND THE BANNERMEN(2)	09 -11-87	5.1	93
DELTA AND THE BANNERMEN(3)	16 -11-87	5.4	87
DRAGONFIRE(1)	23-11-87	5.5	80
DRAGONFIRE(2)	30-11-87	5.0	96
DRAGONFIRE(3)	07-12-87	4.7	94
SEASON 25			
REMEMBRANCE OF 'DALEKS(1)	05-10-88	5.5	78
REMEMBRANCE OF 'DALEKS(2)	12-10-88	5.8	78
REMEMBRANCE OF 'DALEKS(3)	19-10-88	5.1	91
REMEMBRANCE OF 'DALEKS(4)	26-10-88	5.0	96
THE HAPPINESS PATROL(1)	02-11-88	5.3	96
THE HAPPINESS PATROL(2)	09-11-88	4.6	104
THE HAPPINESS PATROL(3)	16-11-88	5.3	88
SILVER NEMESIS(1)	23-11-88	6.1	76
SILVER NEMESIS(2)	30-11-88	5.2	94
SILVER NEMESIS(3)	07-12-88	5.2	98
GREATEST SHOW IN 'GALAXY(1)	14-12-88	5.0	86
GREATEST SHOW IN 'GALAXY(2)	21-12-88	5.3	N/A
GREATEST SHOW IN 'GALAXY(3)	28-12-88	4.8	N/A
GREATEST SHOW IN 'GALAXY(4)	04-01-89	6.6	79
SEASON 26			
BATTLEFIELD(1)	06-09-89	3.1	102
BATTLEFIELD(2)	13-09-89	3.9	91
BATTLEFIELD(3)	20-09-89	3.6	95
BATTLEFIELD(4)	27-10-89	4.0	89
GHOST LIGHT(1)	04-10-89	4.2	94
GHOST LIGHT(2)	11-10-89	4.0	93
GHOST LIGHT(3)	18-10-89	4.2	104
THE CURSE OF FENRIC(1)	25-10-89	4.3	N/A
THE CURSE OF FENRIC(2)	01-11-89	4.0	N/A
THE CURSE OF FENRIC(3)	08-11-89	4.0	N/A
THE CURSE OF FENRIC(4)	15-11-89	4.2	N/A
SURVIVAL(1)	22-11-89	5.0	89
SURVIVAL(1)	29-11-89	4.8	96
SURVIVAL(1)	06-12-89	5.0	91
BBC2 REPEATS			
THE TIME MEDDLER(1)	03-01-92	2.3	N/A
THE TIME MEDDLER(2)	10-01-92	2.7	N/A
THE TIME MEDDLER(3)	17-01-92	2.5	N/A
THE TIME MEDDLER(4)	24-01-92	2.6	N/A
THE MIND ROBBER(1)	31-01-92	2.5	N/A
THE MIND ROBBER(2)	07-02-92	2.6	N/A
THE MIND ROBBER(3)	14-02-92	1.5	N/A
THE MIND ROBBER(4)	21-02-92	1.5	N/A
THE MIND ROBBER(5)	28-02-92	3.4	N/A
THE SEA DEVILS(1)	06-03-92	3.1	N/A
THE SEA DEVILS(2)	13-03-92	3.5	N/A
THE SEA DEVILS(3)	20-03-92	2.9	N/A
THE SEA DEVILS(4)	27-03-92	3.3	N/A
THE SEA DEVILS(5)	03-04-92	3.1	N/A
THE SEA DEVILS(6)	10-04-92	3.0	N/A
THE DAEMONS(1)	20-11-92	2.5	N/A
THE DAEMONS(2)	27-11-92	2.9	N/A
THE DAEMONS(3)	04-12-92	2.2	N/A
THE DAEMONS(4)	11-12-92	1.9	N/A
THE DAEMONS(5)	18-12-92	2.1	N/A
GENESIS OF THE DALEKS(1)	08-01-93	2.2	N/A
GENESIS OF THE DALEKS(2)	15-01-93	2.3	N/A
GENESIS OF THE DALEKS(3)	22-01-93	2.3	N/A
GENESIS OF THE DALEKS(4)	29-01-93	2.1	N/A
GENESIS OF THE DALEKS(5)	05-02-93	2.2	N/A
GENESIS OF THE DALEKS(6)	12-02-93	2.3	N/A
THE CAVES OF ANDROZANI(1)	19-02-93	2.1	N/A
THE CAVES OF ANDROZANI(2)	26-02-93	1.9	N/A
THE CAVES OF ANDROZANI(3)	05-02-93	1.8	N/A
THE CAVES OF ANDROZANI(4)	12-02-93	1.4	N/A
REVELATION OF THE DALEKS(1)	19-03-93	1.7	N/A
REVELATION OF THE DALEKS(2)	26-03-93	1.8	N/A
REVELATION OF THE DALEKS(3)	02-04-93	1.6	N/A
REVELATION OF THE DALEKS(4)	09-04-93	1.2	N/A
BATTLEFIELD(1)	23-04-93	1.6	N/A
BATTLEFIELD(2)	30-04-93	1.2	N/A
BATTLEFIELD(3)	07-05-93	1.3	N/A
BATTLEFIELD(4)	14-05-93	1.2	N/A

A VARIETY of factors unconnected with quality or popularity play a major part in influencing viewer trends. Up until Season 13 when the series ran into the summer months, audience figures would diminish (the warmer the summer, the greater the loss of audience). This is where the position column can sometimes provide a more accurate indicator of popularity, since all programmes suffer the same proportional loss. DOCTOR WHO's move to an autumn-through-spring slot in 1975 was an obvious bid to boost its ratings, and it clearly worked.

Similarly, in a move designed to avoid losing viewers amid Christmas festivities, several seasons were put on ice during the mid-late 70s, and those that were not suffered accordingly.

Opposition scheduling is probably the major factor. For example, Season 18 was massacred by BUCK ROGERS IN THE 25TH CENTURY's arrival on ITV, and the knee-jerk reaction of moving DOCTOR WHO to a weekday slot contributed to sealing its fate (according to an internal BBC Research Department report commissioned post-Season 26).

What these figures show above all is that, generally, public conceptions of WHO *are* on a level with the enthusiasts. When made to a high standard and treated seriously, the viewers take a dedicated interest, but grow tired or send-up that format and they will abandon it in their droves. Mr. Yentob would do well to consider the clearcut message these figures contain...

Table 1: Stories In Average Audience Size Order

			(Average Position)
1st)	*City Of Death (TB)	14.5m	36
2nd)	Pyramids Of Mars (TB)	13.7m Rpt	7
3rd)	*Destiny Of The Daleks (TB)	13.2m	30
4th)	The Robots Of Death (TB)	12.7m	16
5th=)	The Rescue (WH)	12.5m	9
5th=)	The Web Planet (WH)	12.5m	11
7th)	The Deadly Assassin (TB)	12.2m	12
8th)	The Dalek Invasion Of Earth (WH)	11.9m	12
9th)	The Android Invasion (TB)	11.7m	17
10th)	The Romans (WH)	11.6m	16
11th)	The Face Of Evil (TB)	11.2m	20
12th)	The Ark In Space (TB)	11.1m	18
13th)	The Hand Of Fear (TB)	10.95m	23
14th)	The Brain Of Morbius (TB)	10.9m Rpt	17
15th)	The Sontaran Experiment (TB)	10.75m	17
16th)	The Seeds Of Doom (TB)	10.6m	24
17th)	The Daemons (JP)	10.53m Rpt	25
18th)	The Invasion Of Time (TB)	10.5m	33
19th)	The Green Death (JP)	10.45m Rpt	27
20th)	The Talons Of Weng-Chiang (TB)	10.35m	22
21st)	The Three Doctors (JP)	10.3m	31
22nd=)	The Edge Of Destruction (WH)	10.15m	26
22nd=)	Robot (TB)	10.15m	23
24th)	*The Creature From The Pit (TB)	10.0m	34
25th=)	Galaxy Four (WH)	9.9m	19
25th=)	Planet Of Evil (TB)	9.9m	24
25th=)	Castrovalva (PD)	9.9m	58
28th)	The Visitation (PD)	9.8m	46
29th)	Planet Of The Daleks (JP)	9.7m	21
30th)	Underworld (TB)	9.65m	38
31st=)	Invasion Of The Dinosaurs (JP)	9.6m	31
31st=)	Day Of The Daleks (JP)	9.6m	32
31st=)	Genesis Of The Daleks (TB)	9.6m	29
34th=)	The Masque Of Mandragora (TB)	9.5m	28
34th=)	Earthshock (PD)	9.5m	42
36th)	Marco Polo (WH)	9.47m	35
37th=)	The Chase (WH)	9.4m	11
37th=)	Death To The Daleks (JP)	9.4m	30
37th=)	The Curse Of Peladon (JP)	9.4m	33
37th=)	The Power Of Kroll (TB)	9.4m	38
41st)	The Crusade (WH)	9.38m	26
42nd=)	The Daleks' Master Plan (WH)	9.3m	38
42nd=)	The Nightmare Of Eden (TB)	9.3m	34
44th=)	The Space Museum (WH)	9.2m	22
44th=)	The Carnival Of Monsters (JP)	9.2m	37
44th=)	The Androids Of Tara (TB)	9.2m Rpt	39
47th)	Black Orchid (PD)	9.15m	56
48th)	The Keys Of Marinus (WH)	9.07m	27
49th=)	Planet Of The Spiders (JP)	9.0m	22
49th=)	Revenge Of The Cybermen(TB)	9.0m	25
49th=)	Time-Flight (PD)	9.0m	46
49th=)	Four To Doomsday (PD)	9.0m	61
53rd)	The Daleks (WH)	8.97m	43
54th)	Kinda (PD)	8.95m	61
55th)	The Sunmakers (TB)	8.8m	40
56th)	The Horns Of Nimon (TB)	8.75m	55
57th)	The Sea Devils (JP)	8.7m Rpt	45
58th)	Planet Of Giants (WH)	8.57m	38
59th=)	Colony In Space (JP)	8.5m	28
59th=)	The Armageddon Factor (TB)	8.5m	63
61st=)	The Time Meddler (WH)	8.4m	21
61st=)	The Horror Of Fang Rock (TB)	8.4m	37
63rd)	The Myth Makers (WH)	8.34m	36
64th=)	The Celestial Toymaker (WH)	8.3m	40
64th=)	The Moonbase (PT)	8.3m	46
64th=)	The Pirate Planet (TB)	8.3m	43
67th)	The Time Warrior (JP)	8.25m	55
68th=)	The Macra Terror (PT)	8.2m	41
68th=)	Spearhead From Space (JP)	8.2m	53
70th)	The Ribos Operation (TB)	8.1 m	38
71st)	The Image Of The Fendahl(TB)	8.05m	61
72nd=)	The Krotons (PT)	8.0m	59
72nd=)	Frontier In Space (JP)	8.0m	49
72nd=)	The Stones Of Blood (TB)	8.0m	54
72nd=)	Attack Of The Cybermen (CB)	8.0m	87
76th=)	Terror Of The Autons (JP)	7.95m	66
76th=)	The Mind Of Evil (JP)	7.95m	62
78th)	The Invisible Enemy (TB)	7.9m	52
79th=)	The Power Of The Daleks (PT)	7.8m	47
79th=)	The Mutants (JP)	7.8m	43
81st=)	Doctor Who And The Silurians (JP)	7.7m	55
81st=)	The Monster Of Peladon (JP)	7.7m	38
83rd)	Resurrection Of The Daleks (PD)	7.65m	63
84th)	The Web Of Fear (PT)	7.6m	61
85th)	Revelation Of The Daleks (CB)	7.55m	61
86th)	The Aztecs (WH)	7.53m	28
87th=)	The Underwater Menace (PT)	7.5m	58
87th=)	Terror Of The Zygons (TB)	7.5m	42
87th=)	Warriors' Gate (TB)	7.5m	77
90th=)	The Faceless Ones (PT)	7.4m	49
90th=)	The Enemy Of The World (PT)	7.4m	73
90th=)	The Claws Of Axos (JP)	7.4m	55
93rd)	The Time Monster (JP)	7.38m	44
94th)	The Ambassadors Of Death (JP)	7.35m	62
95th)	The Ice Warriors (PT)	7.33m	61
96th=)	Mawdryn Undead (PD)	7.3m	87
96th=)	The Caves Of Androzani (PD)	7.3m	64
98th=)	The Wheel In Space (PT)	7.25m	44
98th=)	Warriors Of The Deep (PD)	7.25m	66
98th=)	The Awakening (PD)	7.25m	72
101st=)	Fury From The Deep (PT)	7.2m	52
101st=)	The Seeds Of Death (PT)	7.2m	68
101st=)	The Five Doctors (PD)	7.2m	54
104th)	Arc Of Infinity (PD)	7.15m	78
105th=)	Snakedance (PD)	7.1m	86
105th=)	Terminus (PD)	7.1m	84
105th=)	The Twin Dilemma (CB)	7.1m	72
105th=)	Vengeance On Varos (CB)	7.1m	109
109th=)	The Highlanders (PT)	7.05m	72
109th=)	Timelash (CB)	7.05m	74
111th)	Planet Of Fire (PD)	7.0m	78
112nd)	The Sensorites (WH)	6.92m	34
113rd=)	The Evil Of The Daleks (PT)	6.9m	45
113rd=)	The Abominable Snowmen (PT)	6.9m	59
113rd=)	The Invasion (PT)	6.9m	65
116th)	The Mind Robber (PT)	6.85m	56
117th=)	Enlightenment (PD)	6.8m	83
117th=)	Frontios (PD)	6.8m	86
117th=)	The Mark Of The Rani (CB)	6.8m	87
120th=)	The Tenth Planet (WH)	6.75m	48
120th=)	The Tomb Of The Cybermen (PT)	6.75m	46
1 22nd)	The Reign Of Terror (WH)	6.73m	35
123rd)	Logopolis (TB)	6.7m	85
124th=)	The King's Demons (PD)	6.5m	86
124th=)	The Two Doctors (CB)	6.5m	83
126th)	The Ark (WH)	6.48m	82
127th)	The Massacre (WH)	6.43m	82
128th)	An Unearthly Child (WH)	6.4m	72
129th=)	The Gunfighters (WH)	6.25m	51
129th=)	The Keeper Of Traken (TB)	6.25m Rpt	77
131st)	The Dominators (PT)	6.15m	55
132nd	The Space Pirates (PT)	5.9m	82
133rd)	Inferno (JP)	5.6m	69
1 34th)	Silver Nemesis (SM)	5.5m	89
135th)	Greatest Show In The Galaxy (SM)	5.43m	93
136th)	Remembrance Of The Daleks (SM)	5.35m	86
1 37th)	Delta And The Bannermen (SM)	5.3m	90
138th)	The War Machines (WH)	5.23m	69
139th)	State Of Decay (TB)	5.2m	131
140th=)	The Leisure Hive (TB)	5.1m	100
140th=)	Terror Of The Vervoids (CB)	5.1m	88
140th=)	Dragonfire (SM)	5.1m	90
143rd=)	Full Circle (TB)	5.0m Rpt	84
143rd=)	The Ultimate Foe (CB)	5.0m	89
143rd=)	The Happiness Patrol (SM)	5.0m	96
146th)	The War Games (PT)	4.95m	81
147th)	Survival (SM)	4.93m	92
148th)	The Savages (WH)	4.91m	68
149th=)	Mindwarp (CB)	4.9m	83
149th=)	Paradise Towers (SM)	4.9m	86
151st)	Meglos (TB)	4.65m	125
152nd)	Time And The Rani (SM)	4.6m	81
153rd)	The Smugglers (WH)	4.48m	94
154th)	The Mysterious Planet (CB)	4.4m	85
155th=)	Ghost Light (SM)	4.1m	97
155th=)	The Curse Of Fenric (SM)	4.1m	110
157th)	Battlefield (SM)	3.65m	94

*Figures Inflated Due To ITV Strike

The colony is freed and, in gratitude, it is announced that a Dance Festival will be held every year in honour of 'the strangers'

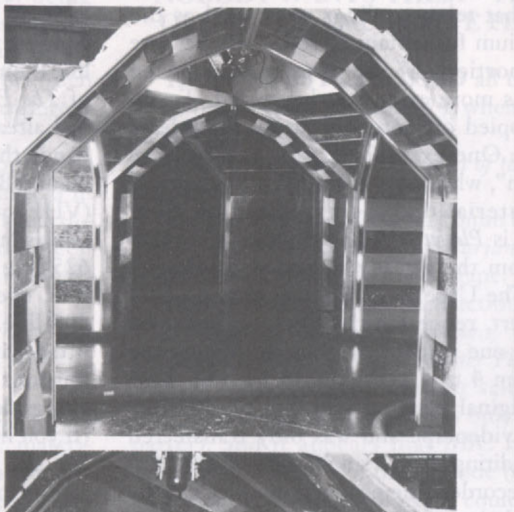
THE MACRA TERROR
by Ian Stuart Black

Cast

Doctor Who	Patrick Troughton
Ben	Michael Craze
Polly	Anneke Wills
Jamie	Frazer Hines
Pilot	Peter Jeffrey
Medok	Terence Lodge
Ola	Gertan Klauber
Controller	Graham Leaman
Control Voice	Dennis Goacher
Macra Operator	Robert Jewell

Crew

Production Assistant	Chris D'Oyly-John
Assistant Floor Manager	Ann Faggetter
Lighting	Frank Cresswell, Terry Wild
Sound	Hugh Barker, Gordon Mackie
Costume Supervisor	Daphne Dare
Make-up Supervisor	Gillian James
Music	Dudley Simpson
Story Editor	Gerry Davis
Designer	Kenneth Sharp
Producer	Innes Lloyd
Director	John Davies



Two of the sets designed for this story by Kenneth Sharp.

Season 1-26 Ratings At A Glance

The graph below represents 26 years of DOCTOR WHO viewing habits.

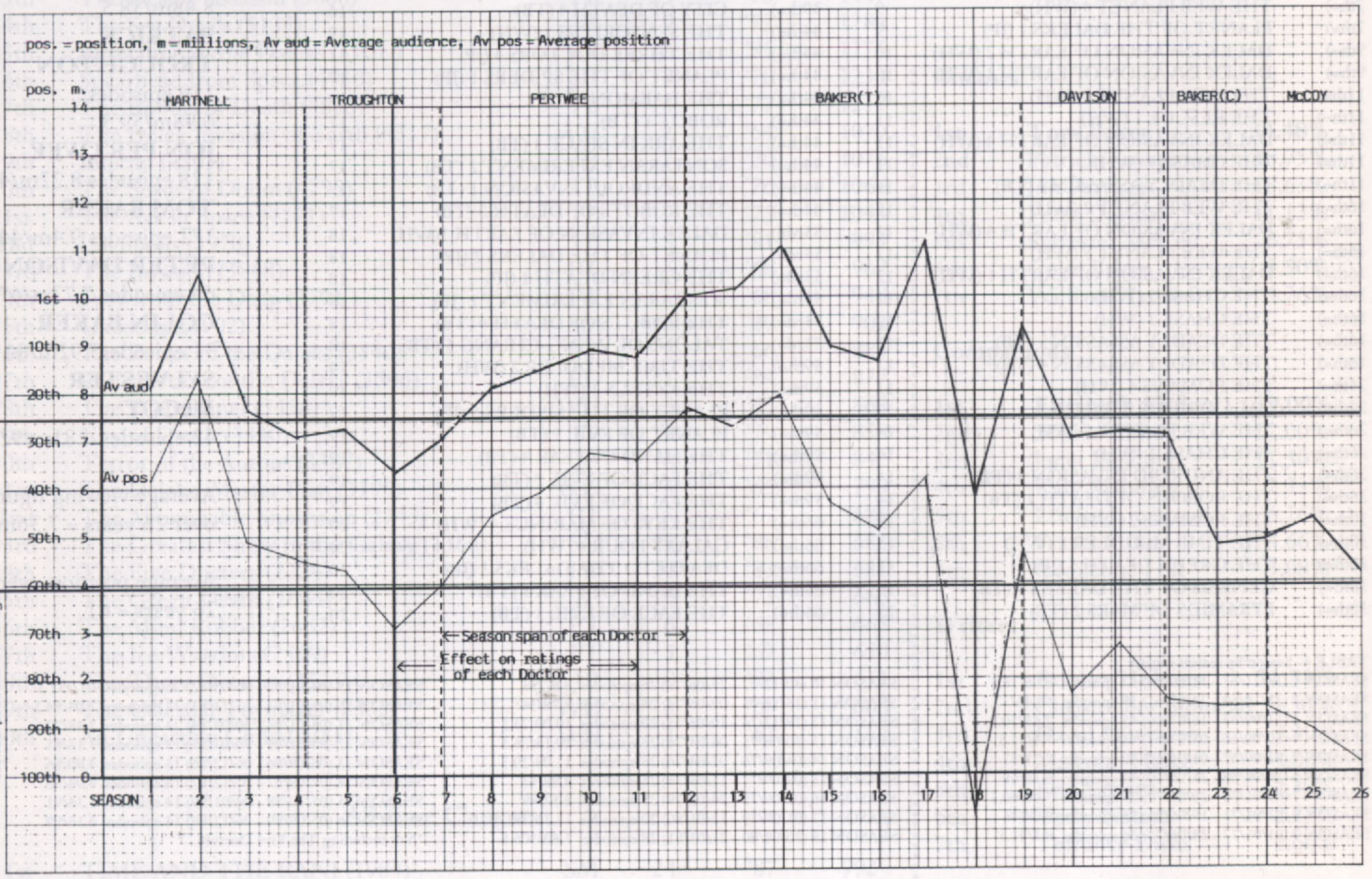


TABLE 2 - The 63 episodes with audiences of 11m+

1st)	CITY OF DEATH 4 (TB)	*16.1m
2nd)	CITY OF DEATH 3 (TB)	*15.4m
3rd)	DESTINY OF THE DALEKS 4 (TB)	*14.4m
4th)	CITY OF DEATH 2 (TB)	*14.1m
5th)	DESTINY OF THE DALEKS 3 (TB)	*13.8m
6th)	THE ARK IN SPACE 2 (TB)	13.6m
7th)	THE WEB PLANET 1 (WH)	13.5m
8th)	THE ROBOTS OF DEATH 3 (TB)	13.1m
9th=)	THE RESCUE 2 (WH)	13.0m
9th=)	THE ROMANS 1 (WH)	13.0m
9th=)	THE WEB PLANET 4 (WH)	13.0m
9th=)	THE DEADLY ASSASSIN 3 (TB)	13.0m
9th=)	DESTINY OF THE DALEKS 1(TB)	*13.0m
14th)	THE ROBOTS OF DEATH 1 (TB)	12.8m
15th)	DESTINY OF THE DALEKS 2(TB)	*12.7m
16th)	THE ROBOTS OF DEATH 4 (TB)	12.6m
17th=)	THE WEB PLANET 2 (WH)	12.5m
17th=)	THE WEB PLANET 3 (WH)	12.5m
19th=)	DALEK INVASION OF EARTH 2 (WH)	12.4m
19th=)	DALEK INVASION OF EARTH 6 (WH)	12.4m
19th=)	THE ROBOTS OF DEATH 2 (TB)	12.4m
19th=)	THE POWER OF KROLL 2 (TB)	12.4m
19th=)	CITY OF DEATH 1 (TB)	*12.4m
24th=)	THE ANDROID INVASION 3 (TB)	12.1m
24th=)	THE DEADLY ASSASSIN 2 (TB)	12.1m
26th=)	THE RESCUE 1 (WH)	12.0m
26th=)	THE ROMANS 4 (WH)	12.0m
26th=)	THE WEB PLANET 5 (WH)	12.0m
26th=)	THE HAND OF FEAR 4 (TB)	12.0m
30th=)	DALEK INVASION OF EARTH 3 (WH)	11.9m
30th=)	DALEK INVASION OF EARTH 4 (WH)	11.9m
30th=)	THE THREE DOCTORS 4 (JP)	11.9m
30th=)	THE ANDROID INVASION 1 (TB)	11.9m
34th=)	THE DEADLY ASSASSIN 1 (TB)	11.8m
34th=)	THE DEADLY ASSASSIN 4 (TB)	11.8m
36th=)	PYRAMIDS OF MARS 4 (TB)	11.7m
36th=)	THE FACE OF EVIL 4 (TB)	11.7m
36th=)	UNDERWORLD 4 (TB)	11.7m
39th=)	THE ROMANS 2 (WH)	11.5m
39th=)	THE WEB PLANET 6 (WH)	11.5m
39th=)	THE SEEDS OF DOOM 6 (TB)	11.5m
42nd=)	DALEK INVASION OF EARTH 1 (WH)	11.4m
42nd=)	DALEK INVASION OF EARTH 5 (WH)	11.4m
42nd=)	THE ANDROID INVASION 4 (TB)	11.4m
42nd=)	THE SEEDS OF DOOM 1 (TB)	11.4m
42nd=)	THE SEEDS OF DOOM 2 (TB)	11.4m
42nd=)	THE INVASION OF TIME 2 (TB)	11.4m
42nd=)	TALONS OF WENG-CHIANG 4 (TB)	11.4m
49th=)	GALAXY FOUR 3 (WH)	11.3m
49th=)	PYRAMIDS OF MARS 2 (TB)	11 3m
49th=)	THE ANDROID INVASION 2 (TB)	11.3m
49th=)	THE FACE OF EVIL 3 (TB)	11.3m
49th=)	TALONS OF WENG-CHIANG 1 (TB)	11.3m
54th=)	THE ARK IN SPACE 3 (TB)	11.2m
54th=)	THE INVASION OF TIME 1 (TB)	11.2m
56th=)	THE SEEDS OF DOOM 4 (TB)	11.1m
56th=)	THE HAND OF FEAR 3 (TB)	11.1m
56th=)	THE FACE OF EVIL 2 (TB)	11.1m
59th=)	CURSE OF PELADON 2 (JP)	11.0m
59th=)	PLANET OF THE DALEKS 1 (JP)	11.0m
59th=)	INVASION OF'DINOSAURS 1 (JP)	11.0m
59th=)	INVASION OF'DINOSAURS 3 (JP)	11.0m
59th=)	SONTARAN EXPERIMENT 1(TB)	11.0m

*Figures inflated due to ITV strike

Opposite Page: A recipe for success - Tom Baker, Lalla Ward, Daleks and Paris!

TABLE 3: The episodes that made the Top 20

1st)	THE ARK IN SPACE 2 (TB)	5
2nd=)	THE WEB PLANET 1 (WH)	7
2nd=)	THE ROMANS 1 (WH)	7
2nd=)	THE CHASE 6 (WH)	7
5th=)	THE RESCUE 2 (WH)	8
5th=)	THE CHASE 4 (WH)	8
7th=)	THE WEB PLANET 4 (WH)	9
7th=)	PLANET OF THE DALEKS 1 (JP)	9
9th=)	DALEK INVASION OF EARTH 2 (WH)	10
9th=)	DALEK INVASION OF EARTH 3 (WH)	10
11th=)	THE WEB PLANET 3 (WH)	11
11th=)	THE RESCUE 1 (WH)	11
11th=)	DALEK INVASION OF EARTH 4 (WH)	11
11th=)	THE CHASE 5 (WH)	11
11th=)	THE DEADLY ASSASSIN 2 (TB)	11
16th=)	THE WEB PLANET 2 (WH)	12
16th=)	DALEK INVASION OF EARTH 6 (WH)	12
16th=)	THE WEB PLANET 5 (WH)	12
16th=)	DALEK INVASION OF EARTH 1 (WH)	12
16th=)	THE CHASE 2 (WH)	12
16th=)	THE CHASE 3 (WH)	12
16th=)	THE DEADLY ASSASSIN 3 (TB)	12
16th=)	THE DEADLY ASSASSIN 4 (TB)	12
24th=)	THE ROMANS 4 (WH)	13
24th=)	GALAXY FOUR 3 (WH)	13
26th=)	THE WEB PLANET 6 (WH)	14
26th=)	THE CHASE 1 (WH)	14
26th=)	THE ANDROID INVASION 3 (TB)	14
26th=)	THE ROBOTS OF DEATH 1 (TB)	14
30th=)	THE ROMANS 2 (WH)	15
30th=)	THE TIME MEDDLER 1 (WH)	15
30th=)	THE GREEN DEATH 5 (JP)	15
30th=)	GENESIS OF THE DALEKS 2 (TB)	15
30th=)	PYRAMIDS OF MARS 2 (TB)	15
30th=)	THE ANDROID INVASION 4 (TB)	15
30th=)	THE SEEDS OF DOOM 6 (TB)	15
30th=)	THE DEADLY ASSASSIN 1 (TB)	15
30th=)	THE ROBOTS OF DEATH 3 (TB)	15
39th=)	THE CRUSADE 1 (WH)	16
39th=)	THE SPACE MUSEUM 1 (WH)	16
39th=)	THE SEEDS OF DOOM 1 (TB)	16
39th=)	TALONS OF WENG-CHIANG 1 (TB)	16
39th=)	CITY OF DEATH 4 (TB)	16
44th=)	THE SENSORITES 1 (WH)	17
44th=)	THE THREE DOCTORS 4 (JP)	17
44th=)	PLANET OF THE SPIDERS 1 (JP)	17
44th=)	THE DAEMONS 5 (JP)	17
44th=)	ROBOT 1 (TB)	17
44th=)	THE ARK IN SPACE 3 (TB)	17
44th=)	SONTARAN EXPERIMENT 2 (TB)	17
44th=)	THE ANDROID INVASION 1 (TB)	17
44th=)	THE ROBOTS OF DEATH 2 (TB)	17
53rd=)	DALEK INVASION OF EARTH 5(WH)	18
53rd=)	PLANET OF THE DALEKS 2 (JP)	18
53rd=)	THE GREEN DEATH 1 (JP)	18
53rd=)	SONTARAN EXPERIMENT 1 (JP)	18
53rd=)	THE ROBOTS OF DEATH 4 (TB)	18
53rd=)	TALONS OF WENG-CHIANG 5 (TB)	18
59th=)	THE TIME MEDDLER 2 (WH)	19
59th=)	THE AZTECS 3 (WH)	19
59th=)	PLANET OF THE SPIDERS 5 (JP)	19
59th=)	PLANET OF EVIL 1 (TB)	19
59th=)	THE HAND OF FEAR 4 (TB)	19
59th=)	THE FACE OF EVIL 2 (TB)	19
59th=)	THE FACE OF EVIL 4 (TB)	19
66th=)	THE KEYS OF MARINUS 4 (WH)	20
66th=)	GALAXY FOUR 4 (WH)	20
66th=)	DEATH TO THE DALEKS 3 (JP)	20
66th=)	THE HAND OF FEAR 3 (TB)	20
66th=)	THE FACE OF EVIL 3 (TB)	20

TABLE 5: Doctor by Doctor summary

WILLIAM HARTNELL
134 episodes
8.48m/38.5
PATRICK TROUGHTON
119 episodes
6.98m/59.5
JON PERTWEE
128 episodes 8.22m/43
TOM BAKER
172 episodes 9.4m/44
PETER DAVISON
69 episodes 7.72m/67
COLIN BAKER
31 episodes5.92m/84
SYLVESTER McCOY
42 episodes 4.81m/92

Average viewing figure over 26 years = 7.36m

Average position over 26 years = 61

TABLE 4- Season by season sumary
SEASON 1 (23/11/63 - 12/09/64) 42 episodes 8.08/38.5
SEASON 2 (31/10/64 - 24/07/65) 39 episodes 10.46/17.5
SEASON 3 (11/09/65 - 16/07/66) 45 episodes 7.65/50.5
SEASON 4 (10/09/66 - 01/07/67) 43 episodes 7.1/55.5
SEASON 5 (02/09/67 - 01/06/68) 40 episodes 7.23/57
SEASON 6 (10/08/68 - 21/06/69) 44 episodes 6.38/69
SEASON 7 (03/01/70 - 20/06/70) 25 episodes 7.09/60.5
SEASON 8 (02/01/71 - 19/06/71) 25 episodes 8.08/46
SEASON 9 (01/01/72 - 24/06/72) 26 episodes 8.3/41.5
SEASON 10 (30/12/72 - 23/06/73) 26 episodes 8.87/33
SEASON 11 (15/12/73 - 08/06/74) 26 episodes 8.78/34
SEASON 12 (28/12/74 - 10/05/75) 20 episodes 10.00/23.5
SEASON 13 (30/08/75 - 06/03/76) 26 episodes 10.14/26.5
SEASON 14 (04/09/76 - 02/04/76) 26 episodes 11.08/20.5
SEASON 15 (03/09/77 - 11/03/78) 26 episodes 8.98/43
SEASON 16 (02/09/78 - 24/02/79) 26 episodes 8.57/49
SEASON 17 (01/09/79 - 12/01/80) 20 episodes 11.21/38
SEASON 18 (30/08/80 - 21/03/81) 28 episodes 5.80/106.5
SEASON 19 (04/01/82 - 30/03/82) 26 episodes 9.32/52.5
SEASON 20 (03/01/83 - 25/11/83) 22 episodes 7.04/84.5 *
SEASON 21 (05/01/84 - 30/03/84) 24 episodes 7.18/72
SEASON 22 (05/01/85 - 30/03/85) 13 episodes 7.16/85
SEASON 23 (06/09/86 - 06/12/86) 14 episodes 4.80/86
SEASON 24 (07/09/87 - 07/12/87) 14 episodes 4.94/86
SEASON 25 (05/10/88 - 04/01/89) 14 episodes 5.34/91
SEASON 26 (06/09/89 - 06/12/89) 14 episodes 4.16/99
*Not including The Five Doctors

DWB Poll of Polls

IS WHAT is perceived as 'popular' on a national scale reflected in the narrower confines of fan taste? Not necessarily, as the following will demonstrate. **DWB** conducted six Series Surveys between issues 1-100 (*ref DWBs 4, 12/13, 27, 47, 69 and 96*), and the results of the latter four, comprising 1437 voters, are averaged out below providing a near-definitive ranking of fandom's likes and dislikes...
(The figure in brackets denotes the total number of points achieved, the average score then being reached by dividing this figure by the number of polls (up to four) each story was eligible for being voted in.)

All-time Classics

Position	Story	Dr.	Season	Year	Pts.
1st	THE CAVES OF ANDROZANI (10848)	PD	21	'84	2712
2nd	The Talons of Weng-Chiang (9363)	TB	14	'77	2341
3rd	The Evil of the Daleks (9264)	PT	4	'67	2316
4th	The Daleks (9250)	WH	1	'63	2313
5th	The Tomb of the Cybermen (9137)	PT	5	'67	2284
6th	The Daemons (8525)	JP	8	'71	2131

7th	The Pyramids of Mars (8511)	TB	13	'75	2128
8th	Genesis of the Daleks (8311)	TB	12	'75	2078
9th	The Web of Fear (8060)	PT	5	'68	2015
10th	Earthshock (7758)	PD	19	'82	1940
11th	The Curse of Fenric (1831)	SM	26	'89	1831
12th	Remembrance of the Daleks (3510)	SM	25	'88	1755
13th	The Deadly Assassin (5866)	TB	14	'76	1467
14th	The Sea Devils (5135)	JP	9	'72	1284
15th	Revelation of the Daleks (5101)	CB	22	'85	1275
16th	Spearhead from Space (4950)	JP	7	'70	1238
17th	The Robots of Death (4866)	TB	14	'77	1217
18th	The Dalek Invasion of Earth (4317)	WH	2	'64	1079
19th	Inferno (4303)	JP	7	'70	1076
20th	The Seeds of Doom (4255)	TB	13	'76	1064
21st	The Ark in Space (4171)	TB	12	'75	1043
22nd	Logopolis (3970)	TB	18	'81	993
23rd	The Invasion (3848)	PT	6	'68	962
24th	Fury from the Deep (3791)	PT	5	'68	948
25th	Ghostlight (902)	SM	26	'89	902
26th	The Power of the Daleks (3540)	PT	4	'66	885
27th	Resurrection of the Daleks (3506)	PD	21	'84	877
28th	The Web Planet (3456)	WH	2	'65	864
29th	City of Death (3430)	TB	17	'79	858
30th	Terror of the Autons (3367)	JP	8	'71	842
31st	The Daleks' Master Plan (3195)	WH	3	'65	799
32nd	The Abominable Snowmen (2743)	PT	5	'67	686
33rd	The Greatest Show in the Galaxy (1366)	SM	25	'88	683
34th	The Five Doctors (2724)	PD	20	'83	681
35th	The Green Death (2664)	JP	10	'73	666
36th	The Mind Robber (2662)	PT	6	'68	665
37th	The Ice Warriors (2599)	PT	5	'67	650
38th	The Three Doctors (2523)	JP	10	'73	631
39th	The Celestial Toymaker (2432)	WH	3	'66	608
40th	An Unearthly Child (2255)	WH	1	'63	564

All-time Clangers

1st	TIME AND THE RANI (1984)	SM	24	'87	992
2nd	Paradise Towers (1796)	SM	24	'87	898
3rd	The Twin Dilemma (3482)	CB	21	'84	871
4th	Delta and the Bannermen (1468)	SM	24	'87	734
5th	Timelash (2758)	CB	22	'85	690
6th	The Horns of Nimon (2608)	TB	17	'79	652
7th	The Gunfighters (2501)	WH	3	'66	625
8th	The Happiness Patrol (1202)	SM	25	'88	601
9th	Time-Flight (1725)	PD	19	'82	431
10th	Warriors of the Deep (1332)	PD	21	'84	333
11th	Underworld (1233)	TB	15	'78	308
12th	The Mysterious Planet (832)	CB	23	'86	277
13th	Four to Doomsday (996)	PD	19	'82	249
14th	Battlefield (214)	SM	26	'89	214
15th	Creature from the Pit (842)	TB	17	'79	211
16th	Silver Nemesis (377)	SM	25	'88	189
17th	Mindwarp (516)	CB	23	'86	172
18th	Meglos (627)	TB	18	'80	157
19th	The Underwater Menace (612)	PT	4	'67	153
20th	The Krotons (564)	PT	6	'68	141
21st	The Mark of the Rani (554)	CB	22	'85	139
22nd	The Nightmare of Eden (545)	TB	17	'79	136
23rd	Dragonfire (133)	SM	24	'87	133
23rd=	Survival (133)	SM	26	'89	133
25th	The Ultimate Foe (393)	CB	23	'86	131
26th	Destiny of the Daleks (516)	TB	17	'79	129
27th	Kinda (507)	PD	19	'82	128
28th	Terror of the Vervoids (373)	CB	23	'86	124
29th	The Power of Kroll (462)	TB	16	'78	116
30th	The Two Doctors (427)	CB	22	'89	107

Doctors

1st	**Tom Baker**	**34.48%**
2nd	Patrick Troughton	18.75%
3rd	Jon Pertwee	18.63%
4th	Peter Davison	11.13%
5th	Sylvester McCoy	6.75%
6th	Colin Baker	5.50%
7th	William Hartnell	4.76%

Companions

1st	**Elisabeth Sladen**	**39.00%**
2nd	Sophie Aldred	17.00%
3rd	Janet Fielding	11.50%
4th	Katy Manning	7.33%
5th	Louise Jameson	6.16%
6th	Frazer Hines	4.66%
7th	Jacqueline Hill	3.08%

Writers

1st	**Robert Holmes**	**71.33%**
2nd	Christopher Bidmead	3.50%
3rd	David Whitaker	3.30%
4th	Malcolm Hulke	3.00%
5th	Eric Saward	2.33%
6th	Terry Nation	2.25%
7th	Terrance Dicks	2.66%

Directors

1st	**Graeme Harper**	**28.25%**
2nd	Douglas Camfield	24.83%
3rd	David Maloney	16.00%
4th	Peter Grimwade	5.92%
5th	Alan Wareing	5.00%
6th	Michael Briant	4.75%
7th	Christopher Barry	2.92%

Season

1 st	**Season 14**	**22.08%**
2nd	Season 13	20.75%
3rd	Season 5	10.91%
4th	Season 21	6.08%
5th	Season 18	5.75%
6th	Season 12	5.00%
7th	Season 19	4.83%

Producer

1st	**Philip Hinchcliffe**	**53.50%**
2nd	Barry Letts	18.42%
3rd	John Nathan-Turner	8.92%
4th	Innes Lloyd	4.50%
5th	Verity Lambert	4.16%
6th	Graham Williams	3.75%
7th	Peter Bryant	3.60%

Does the *Caves of Androzani* deserve the banner of 'all-time Doctor Who classic' as suggested by our Poll of Polls? **Paul Cornell** assesses the impact made by Robert Holmes' 1984 Doctor Who contribution and the precedent it set at this critical turning point in the show's history...

The Androzani Effect

THE CAVES OF ANDROZANI is a beautiful example of a story written exactly at the right time. It affected all stories after it and changed the very nature of the series itself. Before I start, I'd like to give a little disclaimer: I'm not too big a fan of Eric Saward's material. He may be good to little puppies and kids but I'll be criticising him considerably, and constructively, as a writer — it's part of his job to expect that. ..

The Caves of Androzani was written in a very short space of time, as a last-minute replacement for a story that had fallen through, and as such it shows what a good writer can do under pressure. The style is straightforward, being a straight-line interaction of five factions — the military, Stotz's men, the Doctor, Morgus and Sharaz Jek. There is no padding, save the Magma creature which, at a good bet, was an add-on by the production team in order to do a straight season of monsters. (Quite logical considering Season 20's lack of them). Perhaps, because of the speed of writing required, or Holmes standing as a writer, or the rounded nature of the initial script, there was little rewriting by Saward. It strikes me that Holmes wrote a complete, polished script for the production office, who instantly gave it the Okay.

Now that, in those days, was a minor miracle. Most scripts of the time had large elements of Saward's rewriting, or indeed were merely submitted plots fleshed out by the script editor, and sometimes an awful patchwork would result because of the conflict of ideas thus involved: *The Twin Dilemma*, radically rewritten because of the unsuitability of the original — and it showed it; 'The Space Whale', a Pat Mills plot apparently written up by Saward, and, it seems, not good enough; even *The Two Doctors*, altered beyond recognition. So, if Holmes was respected enough at the time of Androzani to avoid being edited, what happened to *The Two Doctors* (which originally boasted all the hallmarks of a first rate Holmes yarn)?

I believe Eric Saward had very similar ideas to Robert Holmes, and that the former was really trying to learn a great deal from the latter. For Holmes, it was a bad state of affairs, because not only did his scripts get dissected and added to out of this interest, but Saward began an unholy fascination with the man's writing-style. Compare *Revelation of the Daleks* - lots of black humour, an attempt at in-depth characterisation, the grafting on of Holmes archetypes to Saward archetypes. (I ought to explain this point further: Holmes archetypes include the loveable rogue, the funny but dangerously stupid bureaucrat, and the naive young hero. Saward archetypes include the soldier of fortune, the pitiful traitor, and anyone else whose characterisation could be summed up by their only possessing a last name). In *Revelation*, we saw Saward attempt to use stock Holmes characters as his own archetypes, especially in the case of the naive young hero Grigory who gets killed without really meeting the Doctor, a typical Saward trick, and loveable rogue/soldier of fortune, Orcini. This reverence towards the Holmes style infected Season 22, and nearly destroyed it through over-editing. We'll examine each specific effect in turn:

Peri. It is in *Androzani* where we first saw Peri being lusted after by the villain; a very clear-cut 'Beauty and the Beast' cliché, owing much to Holmes' love of gothic atmosphere, and a refreshing change, especially in the light of Christopher Gable's sympathetic villain. However, throughout the following season just about every villain whom the Doctor encountered had sexual urges towards Peri. For example; Shockeye, Tekker, the Borad, Jobel, and even Sil! What Holmes used as a subtle undercurrent, Saward threw full into the limelight, stretching the envelope of Who a mite too far - the show survived by tradition and convention, and to mess with those was a dangerous thing, as the then production team discovered to everyone's' cost.

The use of real guns on Androzani changed the direction of the show, too. Perhaps in an effort to woo the 'A-Tots' of ITV, people in Doctor Who started shooting each other with weapons every local arms dealer sells. Orcini, for example, was short of a good old space-gun; all the doomed characters of *Attack of the Cybermen* carried modern weapons - it was a treat indeed to see the Sontarans still used meson guns!

There was no doubt that *Androzani* was full of violence, but it was purposeful violence. As far as I see it, violence on TV should be two things; it should be the violence of passion, not offhand slaying, and it should be seen to hurt. In *Androzani*, we saw the violence that greed and petty jealousy led to. We saw that it had terrible results, and we saw every combatant killed because of it. The Doctor avoided the violence, stepped out in front of hostile robots, took the path of defensive resistance, and finally did something nonviolent and heroic by sacrificing himself for Peri. From *The Twin Dilemma* the Doctor was prepared to strangle, zap and explode his way to the top of the gory heap. One of the reasons I could never enjoy Colin Baker's Doctor was his lack of morals - the Doctor would not, could not, have suffocated Shockeye - and throughout the 22nd Season, instead of watching the violence go by, trying to stop or avoid it, the Doctor was often the centre of it! He dispensed 'Dirty Harry'-style justice to the Borad, many Cybermen, two unfortunate guards on Varos who meant him no harm (they thought they were handling a dead body!), a few poor miners, and numerous supporting cast all victims of the Doctor's attitude.

Again, Saward saw the symptoms of Holmes' style, but couldn't see the cause. Anyway, lest you think this

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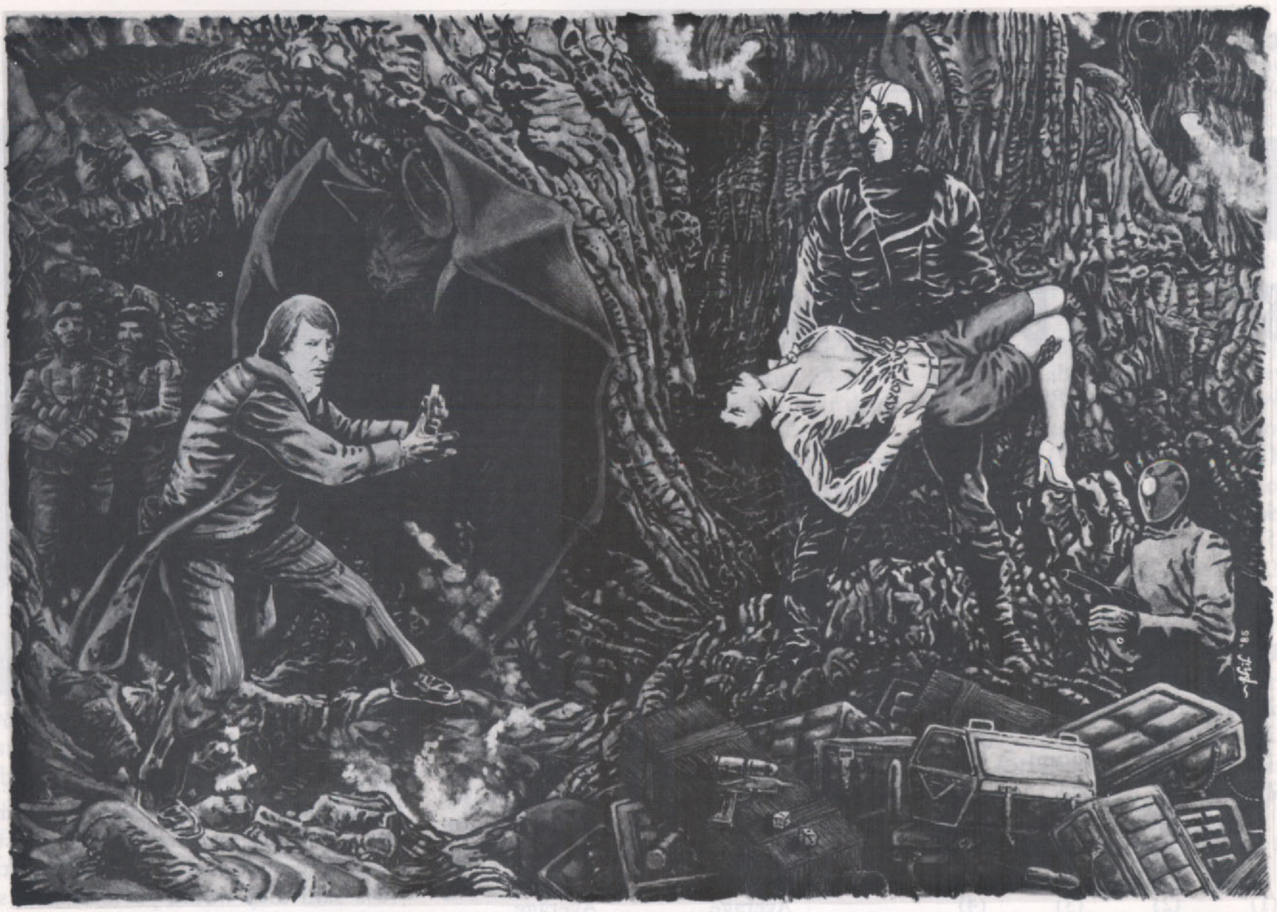
Paul Cornell is the author of the Virgin New Adventures *Revelation, Love and War* and *No Future* as well as contributing regularly to the Marvel Doctor Who comic strip. Paul is also on the committee of the highly successful Manopticon convention group.

The accompanying artwork was painted by **Phil Bevan** and formed the wraparound cover to **DWB 29/30**, in which this article first appeared. Phil's work is noted for its gothic style and imagery which provided **DWB 20** with an evocative cover that heralded the news of the 1985 cancellation. Phil is still a frequent contributor to CMS' **In-Vision**.



article is purely an attack on poor ol ' Eric, lets look to other areas of change around this time for a moment...

Direction. Before the advent of Graeme Harper, there was little Art Nouveau direction on the show. At any rate, Harper had great fun, and was very entertaining on both *Androzani* and *Revelation of the Daleks*. There is good direction that is beneath notice - the viewer will just feel good about what he/she's watched, without having dramatic effect thrown in at the same time. However, dramatic effect was in fashion at that time on DOCTOR WHO, and Matthew Robinson seemed to be following this trend. It was a very nice one, because it showed an interest and commitment on behalf of the director, and box-in-the-corner direction seemed to be on its way out as other directors saw what was popular. (We still had the occasional horror of a mobile actor dragging a still camera around the screen though - more power to you Martin Jarvis!.)

Holmes always treated the Doctor as one character - only superficial changes to the persona, and a continuity of interests. So, it's perhaps surprising to note that in Androzani, he was responsible for the entire character of the sixth Doctor. The few lines given to the emergent character summed up his attitude exactly and, in my opinion, were never expanded upon. If all we had seen of Colin Baker was in *Androzani*, we would still have had the same knowledge of his Doctor's persona. That's both a huge accolade for Holmes' skill, and a brickbat to the poor quality of scripts thereafter.

The Caves of Androzani had its effects on Fandom as well. It's truly a pity that *The Twin Dilemma* existed at all, especially following this story, since the season as a whole would have gone down far better with both the fans and the public had it ended there. This particular serial gave the fans a bit more of their pride back. They could finally reveal their obsession to non-fans without embarrassment. It gave John Nathan-Turner another snatch at fan popularity. It united Fandom as, generally, everybody liked it. Unfortunately, all this good feeling was shot down in flames a week later. There was enough material in the serial for any number of good articles and reviews — fuel for Fanzines in its pure state! It increased Davison's popularity tremendously (not that, in this writer's opinion, such popularity would have been unjustified without the serial in question).

Apart from Davison, the actors needed it. Nicola Bryant got her teeth into a damn good part, and finally won over a great many people dubious about her talent . She was wasted thereafter. Under Harper, the entire cast had to take things seriously, and produced some beautifully subtle performances. The regeneration also gave a good excuse for a cast party and any actor will tell you how vital those are!

What a regeneration it was, too. An affirmation of everything the Doctor was, an ending rather than a beginning, though, and possibly the best one to date. Androzani may have rejuvenated the art of the regeneration sequence, just as it reintroduced the cliffhanger. If there was one thing previous Nathan-Turner productions had not had, it was good cliffhangers. In Androzani we get a good one, followed by a marvellous one, and then a heaven's-to-Betsy-that's-what-it's-all-about! one. I refer to the fantastic episode 3 finale: ". ..and I'm not going to let you stop me now". It was about time Davison got to say that. The single cliffhangers of Season 22 were admittedly better on average than usual, from the super, "Cut it...NOW!", to the silly 'Crushed by statue'.

To conclude: *The Caves of Androzani* had a profound effect and, though it doesn't deserve the 'Best Story of All Time' label, it's certainly powerful stuff, and a testament to what straight-line plotting and traditional storytelling can do. If lessons were learned, I believe that, by-and-large, they were the wrong ones . The story's great strengths - morality, concise plotting, depth of character, simplicity and traditionality - were ignored. Only the baser elements, those incidental to the story, were used in an attempt to recreate its success. Robert Holmes was a good writer, some would say a genius, but a good writer will always find his/her own style.

DOCTOR WHO depends on a mixture of those styles, and not the obsessive following of one. ■

What can the ratings figures tell us about the audience that watched the final BBC season of DOCTOR WHO? Was there one, asks **Gordon McAllister**?

Audience Research:

Season 26 of Doctor Who

Battlefield: Jean Marsh, Sylvester McCoy and Christopher Bowen.

TABLE 1 - SEX OF VIEWERS(%)

	(1)	(2)	(3)	(4)		National Average	Average
Male	48	50	52	51	=	50.25	(50)
Female	52	50	48	49	=	49.75	(50)

TABLE 2 - SOCIAL GRADE OF VIEWERS

	(1)	(2)	(3)	(4)		National Average	Average
AB	22	19	23	22	=	21.50	(17)
C 1	24	20	24	24	=	23.00	(20)
C2	31	22	29	29	=	27.75	(28)
DE	23	29	24	25	=	27.75	(35)

TABLE 3 - AGE GROUPING OF VIEWERS

	(1)	(2)	(3)	(4)		National Average	Average
4-15	22	21	23	26	=	23.00	(16.2)
16-24	11	8	7	8	=	8.50	(15.0)
25-34	14	14	13	14	=	13.75	(14.8)
35-54	27	29	29	27	=	28.00	(28.7)
55+	26	28	28	25	=	26.75	(25.3)

(1)=Battlefield, (2)=Ghost Light, (3)=Curse of Fenric, (4)=Survival
AB = professional workers, C1 = white-collar clerical workers, C2 = skilled blue-collar workers and DE = unskilled

THESE ARE THE British Audience Research Bureau's breakdown of DOCTOR WHO's audience for Season 26 compiled for the BBC to gauge whom the series was appealing to. Table 1 illustrates the ratio of male:female viewers, table 2 the social gradings of the viewers and table 3 indicates the breakdown of age-groups.

In its last year of transmission to date, the over 35-year-olds' share of DOCTOR WHO's audience was consistently over 50%, as the series continued to lose its grip on the younger viewers. The sex ratio is equally divided (strange when you consider the male domination of fandom), and the social grading distribution is more or less fairly evenly distributed - apart from in the case of *Ghost Light*, which received a sudden influx of unskilled viewers. It is interesting to note a similar decline in the audience of this story by blue-collar workers.

Categorised as 'drama', Season 26 of DOCTOR WHO averaged 4.2 million viewers with an audience appreciation index of 68 compared to an average of 76 for BBC drama as a whole over the same period.

Audience Reaction to *Battlefield*

A questionnaire was compiled for 2970 participating members of the public that comprise BARB's panel from whom its official ratings are collated. The questions were answered after episode four of *Battlefield*, which opened Season 26 with the lowest recorded ratings in DOCTOR WHO's history and which were subsequently scrutinised by the BBC. Some very interesting observations can again be made.

Only 14% of the panel were actually qualified to answer the questionnaire, since the rest had not seen any of the series up to then. However, 64% declared that what they had seen was enjoyable, particularly the under-16s, and 49% considered it to be high quality drama. However 59% thought it not as good as the previous season (25). 23% thought it had become too frightening, especially among the female panellists! Despite the alleged alienating of Joe Public because of largely incomprehensible and clumsy plots, 53% of viewers (63% among the under-16s) actually thought the storylines were good and held their attentions. 40% said they would prefer a new story each week, which of course would be impractical with DOCTOR WHO's format, and 42% felt the transmission time was inconvenient - presumably because it clashed with **Coronation Street**? 38% went on to say that Wednesday, full stop, is not a good day for showing DOCTOR WHO while, encouragingly, 74% said they had watched the series for years, and this response was more noticeable from the 16+ age-groups indicating the years prior to Peter Davison's Doctor.

As to reaction towards Sylvester McCoy and Sophie Aldred, and based on their performances in *Battlefield* alone, the questionnaire provoked a mixed response. 77% declared the character of the Doctor likeable, yet only 62% deemed him well portrayed by Sylvester McCoy (although 69% of under-16s voted their approval of his performance), with an alarming 42% suggesting he is not right for the role. Sophie Aldred fared better with 66% liking her as Ace (especially so the under-16s, 77% of whom voted for her!) 58% of the panel felt the general standard of acting in the series was high and only 39% found the series old-fashioned although, understandably, only 29% of the under-16s thought this was so. Quite surprisingly, 72% of viewers (an overwhelming 89% in the 16-24 age group) enjoyed seeing the return of old characters like the Daleks and the Brigadier, and 56% liked seeing the inclusion of new creations. 43% felt the series wasn't serious enough, and 61% said they would try to catch *Ghost Light* episode one!

SUGGESTING THAT the BBC were seriously gauging the opinions of the viewers in an effort to discover just why the ratings were falling so alarmingly in the mid-late eighties, the BBC's audience research department asked its panel members (who numbered approximately 3,000) what they thought of various BBC programmes, including DOCTOR WHO.

Firstly, and most importantly, did the panel enjoy the programme?

"Yes" seemed to be the general consensus with, perhaps surprisingly, *Mindwarp* clearly coming out on top, with *Paradise Towers* and *The Happiness Patrol* the least popular.

Colin Baker got off to a very poor start with the panel at the start of Season 22, probably because they still recalled his only previous story up to then, but after that his Doctor enjoyed consistently higher approval than Sylvester McCoy.

Peri was also generally well received, going out in a blaze of well-earned glory in *Mindwarp*, only to be replaced by the abysmal Mel Bush whose rating would surely have plummeted to zero had Bonnie Langford agreed to stay for Season 25 (note the BBC even has a sense of humour over the affair!).

Sophie Aldred's Ace accelerted in popularity and proved to be a sure-fire hit with the public and fans alike.

The storyline is another very important factor and for the first time we can see how the public would have voted in the season polls. Again, *Mindwarp* comes out on top, with *Remembrance of the Daleks* and *Silver Nemesis* closely behind with identical scores (perhaps reflectlng the fact that the public couldn't tell the two stories apart?). It seems the public went along with the fans' outcry over the quality of Season 24 with all categories giving it markedly lower than average scores, Sylvester McCoy's Doctor suffering as a result. However, the worrying fact was brought home, as the survey hiqhlights, that DOCTOR WHO was not produced to a consistent standard over the last few seasons, backing general opinion that producer John Nathan-Turner had long exceeded his welcome.

The question regarding the show's timing is very revealing. Saturday evenings were clearly very popular with the public, so what did the BBC do? They rescheduled the programme to Monday evenings! This was not well received, though the move to Wednesday met with more approval (or rather, a more resigned acceptance).

At the end of every series the panel was asked the most important question of all: "Would you like a further series?" Apart from after Sylvester McCoy's disastrous debut season, the answer was always more for than against.

With sex and violence on television again an important social issue, the BBC took to questioning the panel with regard to the latter (presumably the question of sex in DOCTOR WHO doesn't come into it!). Generally, viewers didn't appear too concerned about the violence level at the end of the eighties, though it would have been interesting to have seen how Season 22 would have fared, and how *The Happiness Patrol* polled more than *Remembrance of the Daleks* in the violence stakes is a mystery!

Finally, at the end of season 26 viewers were asked to rate the baddies and, surprise, surprise, those '60's favourites easily came out on top, with the Daleks significantly ahead of the '80's Cybermen (not that they had much in the way of opposition!).

PLEASE NOTE: Not all stories broadcast since 1985 were included in the survey. Researched by Gordon McAllister.

(All figures are percentages)	1984 OVERALL	ATTACK OF THE CYBERMEN	VENGEANCE ON VAROS	THE TWO DOCTORS	TIMELASH	REVELATION OF THE DALEKS	1985 OVERALL	MINDWARP	1986 OVERALL	TIME AND THE RANI	PARADISE TOWERS	DELTA AND THE BANNERMEN	1987 OVERALL	REMEMBRANCE OF THE DALEKS	THE HAPPINESS PATROL	SILVER NEMESIS	GREATEST SHOW IN THE GALAXY	1988/89 OVERALL
Entertaining	63	67	67	66	67	68	65	76	64	59	57	61	56	65	56	66	57	-
Boring	31	26	29	25	35													
Liked Colin Baker's Doctor	54	70	66	65	69	67	62	74	66									
Peri well played	-	62	65	61	64	63	59	71	67									
Good storyline	59	61	61	60	62	62	59	66	56	51	50	52	41	65	49	65	54	-
Melanie well played									47	41	42	39	34					
Liked Sylvester McCoy's portrayal										44	50	54	46	58	61	63	63	-
Timing of show OK	-	69	67	68	67	69	58	-	-	53	55	55	53	62	60	62	62	-
Ace well played													52	58	62	66	66	-
Wish Bonnie Langford had been eaten in 'Paradise Towers'											65							
Like a further series (yes)	55						56	—	59				46					57
LIke a further series (no)	16						19	—	17				28					15
No strong opinion	28						25		24				25					26
Show too violent														25	26	25	31	-
Liked the Daleks																		71
Liked the Cybermen																		65
Liked the Kandyman																		45
Liked the Pipemen																		45
Liked Fifi																		46

Drama Early Warning Synopsis

THE BBC INTRODUCED the **Drama Early Warning Synopsis** as a way of keeping an eye on all of it's drama output. The basic premise for their operation was that each production office would draft a brief outline of its programmes' forthcoming contents, along with some production details which sometimes included short character descriptions. Once compiled, the summary was distributed on a circulation list that included heads of departments who checked that a programme under current production didn't cover similar ground to any other.

On at least one occasion a coincidence of content caused a DOCTOR WHO story to be postponed. When the sixth floor of Television Centre discovered that the Doctor was due to become involved in a vampire story, 'The Witchlords' (later known as *State of Decay*) was pulled from the schedules as a prestigious version of Bram Stoker's Dracula was considered to be the more important project. It was felt that there was a limit to the number of vampires the public would be prepared to see on their screens in a given period of time.

What is most interesting about the synopsis format is that they were often written from very early drafts of the script. This meant that the outlines for several DOCTOR WHO stories included elements that failed to make it to our screens. They were also used as the basis of prepublicity, and often some of the text would be marked as "Not for Publication", so as to avoid giving away too much in advance of the story's screening. For instance the synopsis for *The War Machines* states that the addition of Polly and Ben to the TARDIS crew "should be publicised no earlier than 20th June (1966)". It then goes on to give a full page breakdown of the story along with a rundown of the acting careers of Michael Craze (Ben), Anneke Wills (Polly), William Mervyn (Sir Charles Summer), John Harvey (Professor Brett), John Carter (Krimpton) and Alan Curtis (Major Green). Biographical details are also provided for Ian Stuart Black, Kit Pedler, the designer Raymond London and the director Michael Ferguson.

The synopsis for *The Smugglers*, dated 20th May 1966, contains "Character sketches of the new companions":

BEN: 24, Able seaman (Radar), Cockney. Father, now dead, was wartime sailor and peacetime dock crane driver. Mother married again to unsympathetic stepfather. Ben trained at sea school from age of 15, having previously stowed away on cargo ship for adventure and to get away from an unhappy home. Enjoys all sports, especially boxing and athletics - interested in all things mechanical and electrical and in true Navy fashion can turn his hand to most things, including basic cooking and sewing. A realist, down-to-earth, solid, capable, and cautious. Inclined on occasions to be shy.

POLLY: 24, private secretary to scientist. Father, country doctor in Devon, four brothers (one older - three younger). Happy and conventional middle class background, she has never been tied to her mother's apron strings - they never know when to expect her home, but when she arrives they are happy to see her. Has been, in turn, a travel courier - done a small amount of modelling (which she found irksome to her intelligence and her feet).

She loves sports cars, watching motor racing, skiing, clothes, swimming - pet hates; pomposity, Deb's delights, conforming and officials (police to ticket collectors). Intelligent, imaginative, impulsive, inclined to act first, think later. She is totally undomesticated, cannot knit, sew or cook.

As with *The War Machines*, biographical details are also given of the main supporting cast along with the director and the designer.

William Hartnell's departure in *The Tenth Planet* is marked by only one sentence:

This is the last serial in which the role of DOCTOR WHO will be played by William Hartnell, a new DOCTOR WHO makes his debut at the beginning of the next story.

No hint is given who the new DOCTOR WHO will be or how the change is to be made. Also on the covering sheet of the synopsis, the author includes both the names of Kit Pedler and Gerry Davis, although a line has been added after printing that crosses out the latter. This was done for contractual reasons as script editor Gerry Davis was only allowed to write a set number of episodes per season. It must be remembered that although Pedler and Davis collaborated as a regular team, Pedler never contributed a single line of dialogue; every word of their scripts was the product of Davis's pen.

The Power of the Daleks synopsis introduces the Patrick Troughton Doctor without naming the new actor. In fact very little is given away about the regenerated time traveller at all:

Ben and Polly make a shattering discovery. Instead of the familiar Doctor they have travelled through space and time with, they are confronted by an apparent stranger, who claims to be a renewed version of Dr. Who. Is he the real Doctor, or isn't he? The pair suspend judgement, but decide to watch the new Doctor very closely.

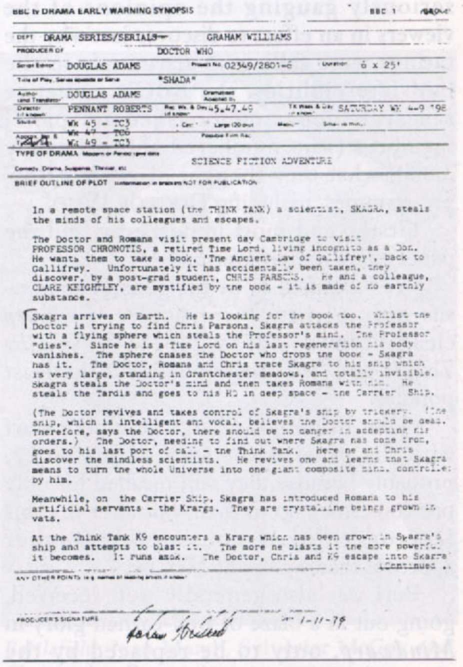
One occasion when the synopsis shows a marked difference from the transmitted script is for *The Three Doctors*. Firstly, it includes the character of Jamie and secondly, it assumes a far greater role for William Hartnell:

All three Doctors, together with Jo Grant, Jamie and an astonished Brigadier, eventually fall victim to the gel which transports them through the black hole into Omega's world of anti-matter, a strange, fantastic place which is the creation of Omega's will.

Later synopsis outlines include "Selling Points" that could be included in any publicity material put out by the BBC Press Office. For example the Selling Points for *Revenge of the Cybermen* were:

1. *Featuring Tom Baker as the Doctor, with Elizabeth Sladen as Sarah Jane Smith and Ian Marter as Harry Sullivan.*
2. *Four-part adventure set in space.*
3. *The return of the Doctor's old enemies - the Cybermen.*

A synopsis was circulated for *Shada* that gave a full two page breakdown of the plot, dated 1/11/79, but a new covering sheet dated 10/12/79 and signed by Graham Williams carries the message (see right):



BBC tv DRAMA EARLY WARNING SYNOPSIS BBC 1 BBC 2

DEPT DRAMA SERIES/SERIALS From GRAHAM WILLIAMS
PRODUCER OF DOCTOR WHO
Script Editor DOUGLAS ADAMS Project No. 02349/2801-6 Duration 6 x 25'
Title of Play, Series episode or Serial "SHADA"
Author (and Translator) DOUGLAS ADAMS Dramatised Adapted by
Director (if known) PENNANT ROBERTS Rec. Wk. & Day (if known) 45.47.49 TX Week & Day (if known) SATURDAY WK 4-9 '98
Studio Wk 45 - TC3 Colour Large (20 days) Medium Small (6 mins)
~~Wk 47 - TC6~~
Approx. No. & Type of Sets Wk 49 - TC3 Possible Film Rec.
TYPE OF DRAMA Modern or Period (give date) Comedy, Drama, Suspense, Thriller, etc SCIENCE FICTION ADVENTURE
BRIEF OUTLINE OF PLOT (information in brackets NOT FOR PUBLICATION)

In a remote space station (the THINK TANK) a scientist, SKAGRA, steals the minds of his colleagues and escapes.

The Doctor and Romana visit present day Cambridge to visit PROFESSOR CHRONOTIS, a retired Time Lord, living incognito as a Don. He wants them to take a book, 'The Ancient Law of Gallifrey', back to Gallifrey. Unfortunately it has accidentally been taken, they discover, by a post-grad student, CHRIS PARSONS. He and a colleague, CLARE KEIGHTLEY, are mystified by the book - it is made of no earthly substance.

[Skagra arrives on Earth. He is looking for the book too. Whilst the Doctor is trying to find Chris Parsons, Skagra attacks the Professor with a flying sphere which steals the Professor's mind. The Professor "dies". Since he is a Time Lord on his last regeneration his body vanishes. The sphere chases the Doctor who drops the book - Skagra has it. The Doctor, Romana and Chris trace Skagra to his ship which is very large, standing in Grantchester meadows, and totally invisible. Skagra steals the Doctor's mind and then takes Romana with him. He steals the Tardis and goes to his HQ in deep space - the Carrier Ship.

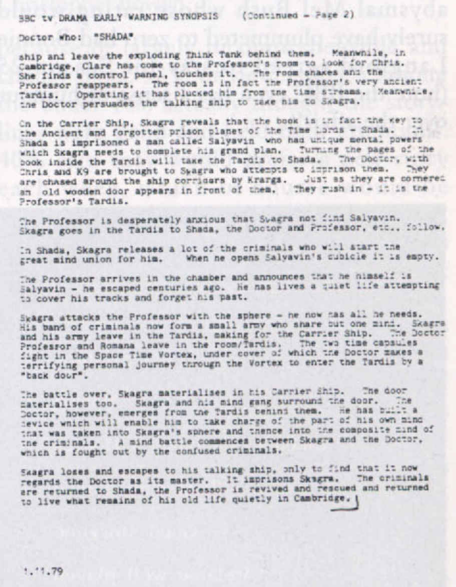
(The Doctor revives and takes control of Skagra's ship by trickery. (The ship, which is intelligent and vocal, believes the Doctor should be dead. Therefore, says the Doctor, there should be no danger in accepting his orders.) The Doctor, needing to find out where Skagra has come from, goes to his last port of call - the Think Tank. Here he and Chris discover the mindless scientists. He revives one and learns that Skagra means to turn the whole Universe into one giant composite mind, controlled by him.

Meanwhile, on the Carrier Ship, Skagra has introduced Romana to his artificial servants - the Kraggs. They are crystalline beings grown in vats.

At the Think Tank K9 encounters a Krarg which has been grown in Skagra's ship and attempts to blast it. The more he blasts it the more powerful it becomes. It runs amok. The Doctor, Chris and K9 escape into Skagra' (Continued ..

ANY OTHER POINTS (e.g. names of leading artists if known)

PRODUCER'S SIGNATURE *Graham Williams* 1-11-79



BBC tv DRAMA EARLY WARNING SYNOPSIS (Continued - Page 2)

Doctor Who: "SHADA"

ship and leave the exploding Think Tank behind them. Meanwhile, in Cambridge, Clare has come to the Professor's room to look for Chris. She finds a control panel, touches it. The room shakes and the Professor reappears. The room is in fact the Professor's very ancient Tardis. Operating it has plucked him from the time streams. Meanwhile, the Doctor persuades the talking ship to take him to Skagra.

On the Carrier Ship, Skagra reveals that the book is in fact the key to the Ancient and forgotten prison planet of the Time Lords - Shada. In Shada is imprisoned a man called Salyavin who had unique mental powers which Skagra needs to complete his grand plan. Turning the pages of the book inside the Tardis will take the Tardis to Shada. The Doctor, with Chris and K9 are brought to Skagra who attempts to imprison them. They are chased around the ship corridors by Krargs. Just as they are cornered an old wooden door appears in front of them. They rush in - it is the Professor's Tardis.

The Professor is desperately anxious that Skagra not find Salyavin. Skagra goes in the Tardis to Shada, the Doctor and Professor, etc., follow.

In Shada, Skagra releases a lot of the criminals who will start the great mind union for him. When he opens Salyavin's cubicle it is empty.

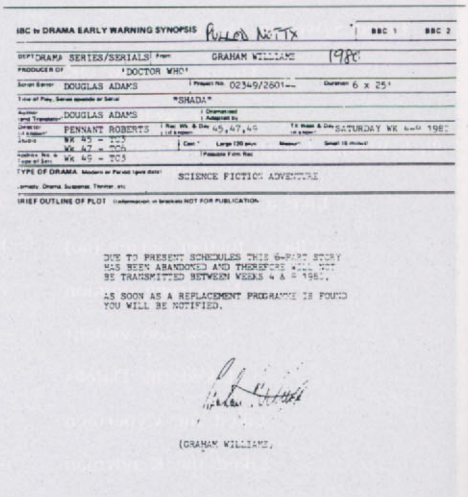
The Professor arrives in the chamber and announces that he himself is Salyavin - he escaped centuries ago. He has lives a quiet life attempting to cover his tracks and forget his past.

Skagra attacks the Professor with the sphere - he now has all he needs. His band of criminals now form a small army who share but one mind. Skagra and his army leave in the Tardis, making for the Carrier Ship. The Doctor Profesror and Romana leave in the room/Tardis. The two time capsules fight in the Space Time Vortex, under cover of which the Doctor makes a terrifying personal journey through the Vortex to enter the Tardis by a "back door".

The battle over, Skagra materialises in his Carrier Ship. The door materialises too. Skagra and his mind gang surround the door. The Doctor, however, emerges from the Tardis behind them. He has built a device which will enable him to take charge of the part of his own mind that was taken into Skagra's sphere and thence into the composite mind of the criminals. A mind battle commences between Skagra and the Doctor, which is fought out by the confused criminals.

Skagra loses and escapes to his talking ship, only to find that it now regards the Doctor as its master. It imprisons Skagra. The criminals are returned to Shada, the Professor is revived and rescued and returned to live what remains of his old life quietly in Cambridge.]

1.11.79



BBC tv DRAMA EARLY WARNING SYNOPSIS PULLED NOT TX BBC 1 BBC 2

DEPT DRAMA SERIES/SERIALS From GRAHAM WILLIAMS 1980
PRODUCER OF 'DOCTOR WHO'
Script Editor DOUGLAS ADAMS Project No. 02349/2801-- Duration 6 x 25'
Title of Play, Series episode or Serial "SHADA"
Author (and Translator) DOUGLAS ADAMS Dramatised Adapted by
Director (if known) PENNANT ROBERTS Rec. Wk. & Day (if known) 45,47,49 TX Week & Day (if known) SATURDAY WK 4-9 198
Studio WK 45 - TC3 Colour Large (20 days) Medium Small (6 mins)
Wk 47 - TC6
Approx. No. & Type of Sets Wk 49 - TC3 Possible Film Rec.
TYPE OF DRAMA Modern or Period (give date) Comedy, Drama, Suspense, Thriller, etc SCIENCE FICTION ADVENTURE
BRIEF OUTLINE OF PLOT (information in brackets NOT FOR PUBLICATION)

DUE TO PRESENT SCHEDULES THIS 6-PART STORY HAS BEEN ABANDONED AND THEREFORE WILL NOT BE TRANSMITTED BETWEEN WEEKS 4 & 9 1980.

AS SOON AS A REPLACEMENT PROGRAMME IS FOUND YOU WILL BE NOTIFIED.

(GRAHAM WILLIAMS)

ANY OTHER POINTS (e.g. names of leading artists if known)

10.12.79

Blake's 7 Ratings Guide

An early Blake's 7 press call

	TITLE	SERIES	RATING
1st)	SEEK - LOCATE - DESTROY	A	10.9
2nd)	ORAC	A	10.6
3rd)	CHILDREN OF AURON	C	10.4
4th)	MOLOCH	C	10.4
5th)	OVAL	A	10.0
")	TERMINAL	C	10.0
7th)	SARCOPHAGUS	C	9.9
8th)	PROJECT AVALON	A	9.7
9th)	THE WEB	A	9.6
")	MISSION TO DESTINY	A	9.6
")	BOUNTY	A	9.6
12th)	AFTERMATH	C	9.5
13th)	POWERPLAY	C	9.4
")	THE HARVEST OF KAIROS	C	9.4
15th)	ULTRAWORLD	C	9.2
16th)	DELIVERANCE	A	9.0
")	VOLCANO	C	9.0
")	RUMOURS OF DEATH	C	9.0
")	BLAKE	D	9.0
20th)	TIME SQUAD	A	8.9
")	DAWN OF THE GODS	C	8.9
")	DEATHWATCH	C	8.9
")	ANIMALS	D	8.9
")	HEADHUNTER	D	8.9
25th)	BREAKDOWN	A	8.8
")	CITY/EDGE OF THE WORLD	C	8.8
")	STARDRIVE	D	8.8
")	ASSASSIN	D	8.8
29th)	POWER	D	8.7
")	TRAITOR	D	8.7
31st)	CYGNUS ALPHA	A	8.5
")	WARLORD	D	8.5
33rd)	SAND	D	8.3
34th)	STAR ONE	B	8.2
35th)	GAMES	D	8.0
")	GOLD	D	8.0
")	ORBIT	D	8.0
38th)	REDEMPTION	B	7.9
39th)	HOSTAGE	B	7.8
")	RESCUE	D	7.8
41st)	SHADOW	B	7.8
42nd)	TRIAL	B	7.5
43rd)	THE WAY BACK	A	7.4
44th)	SPACE FALL	A	7.3
45th)	KILLER	B	7.0
")	VOICE FROM THE PAST	B	7.0
")	THE KEEPER	B	7.0
48th)	COUNTDOWN	B	6.9
49th)	GAMBIT	B	6.6
")	PRESSURE POINT	B	6.6
51st)	WEAPON	B	6.4
52nd)	HORIZON	B	6.3

	TITLE	SERIES	POSITION
1st)	MOLOCH	C	22nd
")	SARCOPHAGUS	C	22nd
3rd)	CHILDREN OF AURON	C	25th
4th)	TERMINAL	C	26th
5th)	ORAC	A	27th
6th)	ULTRAWORLD	C	28th
7th)	DEATHWATCH	C	29th
8th)	STAR ONE	B	30th
9th)	THE HARVEST OF KAIROS	C	31st
10th)	RUMOURS OF DEATH	C	33rd
11th)	SEEK - LOCATE - DESTROY	A	34th
12th)	PROJECT AVALON	A	36th
")	DELIVERANCE	A	36th
"	CITY/EDGE OF THE WORLD	C	36th
15th)	TIME SQUAD	A	37th
")	POWERPLAY	C	37th
17th)	DAWN OF THE GODS	C	39th
18th)	BOUNTY	A	40th
19th)	THE WEB	A	41st
")	VOLCANO	C	41st
")	BREAKDOWN	A	41st
22nd)	AFTERMATH	C	43rd
23rd)	OVAL	A	45th
24th)	MISSION TO DESTINY	A	46th
25th)	REDEMPTION	B	50th
26th)	CYGNUS ALPHA	A	54th
27th)	TRAITOR	D	59th
")	ANIMALS	D	59th
29th)	POWER	D	60th
30th)	HEADHUNTER	D	64th
31st)	HOSTAGE	B	65th
")	STARDRIVE	D	65th
33rd)	THE KEEPER	B	70th
34th)	ASSASSIN	D	71st
35th)	THE WAY BACK	A	72nd
")	COUNTDOWN	B	72nd
37th)	SPACE FALL	A	73rd
38th)	WARLORD	D	74th
39th)	RESCUE	D	75th
40th)	BLAKE	D	77th
41st)	VOICE FROM THE PAST	B	80th
42nd)	TRIAL	B	82nd
43rd)	GOLD	D	86th
44th)	SAND	D	87th
")	SHADOW	B	87th
46th)	GAMBIT	B	90th
47th)	ORBIT	D	91st
48th)	HORIZON	B	93rd
49th)	KILLER	B	95th
")	GAMES	D	95th
51st)	PRESSURE POINT	B	100th
52nd)	WEAPON	B	108th

Seasons in order of average audience size

1st)	SEASON C	9.4
2nd)	SEASON A	9.2
3rd)	SEASON D	8.5
4th)	SEASON B	7.1

Seasons in order of average chart position

1st)	SEASON C	32nd
2nd)	SEASON A	45th
3rd)	SEASON D	73rd
4th)	SEASON B	78th

• • • • • • • • • • •

This guide, first published in **DWB69**, was compiled by **Gordon McAllister** to see how the two British SF giants compared in terms of audience popularity.

Richard Molesworth presents a complete guide to Doctor Who in the BBC Archives, drawing on the latest research and discoveries.

Doctor Who in the Archives

RECORDING THE PROGRAMME 1963 - 1993

WHEN Doctor Who STARTED with *An Unearthly Child* in 1963, all episodes were generally recorded and transmitted in the main from 405-line black & white videotape (with 16mm or 35mm black and white film inserts copied onto videotape for location/stunt/model work), although occasionally the programme was transmitted from black & white film telerecordings.

Early videotape was a difficult medium to work with as it was quite difficult to edit. This meant that a lot of early programmes (Doctor Who included) had to be recorded virtually as if they were being performed live - this is probably why some early cast members (including Carole Ann Ford) insisted for a long time that the programme was initially transmitted live, and not recorded.

What this meant was that recording was seldom stopped if small mistakes were made - the occasional fluffed line, etc - and what was recorded in the studio was what ended up being transmitted on the BBC.

One reason that telerecordings were used as the transmission medium for certain episodes was because the videotaped portions of the programme needed editing which was more extensive than usual. To do this they were copied off onto film using the telerecording process. One example of this is *The Dead Planet*.4, "Ambush", which was recorded on videotape, but with the material then being edited on film. Another example is *Planet of Giants* 3, "Crisis", which was compiled from the already recorded episodes 3 "Crisis" and 4 "The Urge to Live". The then producer, Verity Lambert, requested that these episodes be edited down into one instalment, thus shortening the story's length from 4 to 3 Episodes. In both of these examples, the original material was shot on 405-line black and white videotape and was only transferred later for ease of editing. When an episode of Doctor Who was to be recorded, the production office usually booked the episode into the studio as a VT recording, meaning the show would be recorded on videotape. The above two episodes were both booked in as VT recordings.

Other Episodes from the black and white era appear to have been transmitted from film telerecordings, these being *The Dalek Invasion of Earth* 5, *The Power of the Daleks* 6, *The Wheel in Space* 5 & 6, *The Dominators* 3, *The Krotons* Episode 1, *The Seeds of Death* 5 and *The Space Pirates* 2. (It has been suggested that episode 5 of *The Mind Robber* was recorded in this way, but all available documentation points to it being broadcast from videotape). These Episodes were all booked into the studio as telerecordings (as opposed to VT recordings), meaning that the images from the studio were being relayed by video cameras to telerecording suites where the images were recorded onto film from the flat TV screen, but at no time was the material recorded onto videotape. Some possible explanations for this odd way of recording a programme would be for ease of editing, or when VT facilities were not available (or even because some directors would prefer working with film). It is interesting to note that when *The Power of the Daleks* 6 was telerecorded in this way, it was done using a 625-line flat screen and 625-line video cameras, thus being effectively the first episode not to be made using the 405-line format. It has been suggested that *The Dalek Invasion of Earth* 5 (which was transmitted from 35mm film) was also recorded with 625-line equipment, although the programme number lists it as F/R35/4T/——, meaning it was a 35mm film telerecording (F/R35) from 405-line material (4T). The days of 405-line television, however, were numbered...

Although BBC1 did not become a complete 625-line service until 1969 (BBC2 was 625-line since it began in 1965), this does not mean the changeover happened overnight. The BBC were gearing themselves up for 625-line transmissions on BBC1 at least as early as 1965, and quickly wanted to standardise their equipment. Doctor Who was first made in the 625-line monochrome system in 1967 with the first Episode of *The Enemy of the World*. Some BBC1 programmes had already been transmitted in 625-line on the UHF bands the BBC use today, along with BBC2, but the main BBC1 network was still transmitted on 405-line (VHF system) as most people didn't have a 625-line television set. In 1969, when BBC1 became a complete 625-line service, everything was transmitted on 625-line, even though most people's TV sets were still 405-line. To remedy this problem, transmitters were fitted with line converters, converting 625-line transmissions to 405-line monochrome, and transmitting it alongside 625-line UHF, but on the VHF wave band. (If you lived in Birmingham in 1982 and had a 405-line TV set, you could have watched Peter Davison's first season of Doctor Who in the old 405-line monochrome system from the Sutton Coldfield transmitter. This stopped transmitting 405-line signals at the end of 1982, when its line converters were switched off for the last time).

From *The Enemy of the World* 1 through to *The War Games* 10, the programme was made on 625-line black and white videotape (low band or, more probably, high band), again with film (16mm or 35mm) inserts. (The actual change from 405-line to 625-line is first noted on the scripts for *The Enemy of the World* 3, although as this was a technical decision it may have taken some time to filter down to the Production Secretary, who would have typed-up the scripts. Episode 1 of this story is the earliest known to be produced in the 625-line format). Certainly it is unlikely for the change of formats to have occurred in the middle of a story, as this would seriously impair certain

Glossary of Terms

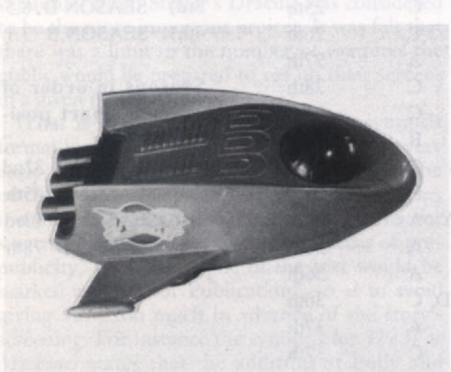
There are several terms that will be used in this article:

- Clean Titles: Master versions of opening/closing title sequences, but without any on-screen credits superimposed upon them
- D3: Digital half-inch cassette (the current transmission medium for BBC TV)
- Film: For the scope of this article, film is referred to as being 16mm or 35mm. 35mm has the clearest definition
- NTSC: The colour system used by (amongst others) Canada and the USA
- OB: Outside Broadcast
- PAL: The colour system used by British television
- Slash Print: Similar to a 71 Edit (see below). A "rough-cut" of a programme on film (in Doctor Who's case, this would be a telerecording), before editing or post-production
- Telerecordings: the BBC lists a telerecording as "the recording of an electronically produced (ie videotaped) programme directly onto film". This was achieved by the use of specially designed equipment that included a locked-off camera positioned in front of a special flat television screen. Such equipment is

Kevin Davies, the foremost authority on the subject, takes us through a revised and updated version of this article which first appeared in *DWB66*...

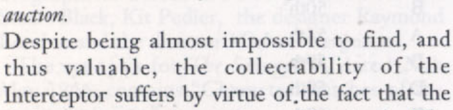
Blake's 7 Merchandise Guide

NOTE: ***In many cases today's value has been based on the maximum figures paid in the past for these items. Prices overseas are likely to be higher, since many of these items were not originally sold abroad. Where prices are unobtainable, indications of the item's worth have been given. Some dates of release were not available and estimates have been made from the information available (e.g: c.1980).***



1) **THE FEDERATION INTERCEPTOR**
Manufacturer *Blue Box Toys*
Year *c.1978*
Rarity *10*
Collectability *7*
Today's value *Rarely seen. High price expected at auction.*

Despite being almost impossible to find, and thus valuable, the collectability of the Interceptor suffers by virtue of the fact that the design has never featured in a B7 episode. The craft can also be found without the B7 logo. It may well be that the design was already being sold before the rights to use the logo were gained, or that the design was used after the licence ran out. The second explanation is more likely.



2) **PLASTIC SPACESHIPS**
Manufacturer *Blue Box Toys*
Year *c.1978*
Rarity *10*
Collectability *7*
Today's value *Unknown*

Both of these spaceships, as with the Federation Interceptor, were never featured in the series. Each was card mounted in a blister pack and was driven by a friction motor. The names of these are at this time unknown.

3) **THE LIBERATOR**

a) **DSV1 - The Libeator** (9 inch plastic)
Manufacturer *Comet*
Year *1989*
Rarity *1*
Collectability *8*
Today's value *£19*

This model was available in two versions, one moulded in white plastic, the other in clear plastic, and is still freely available through mail order and specialist shops on both sides of the Atlantic. Despite this, it is a highly accurate, well thought out model, and will undoubtedly become a much sought after item in years to come. As with all items listed, this is especially true of un-made models still in their boxes. (Ref:*DWB71*)

b) **The Liberator** (2 inch silver metal)
Manufacturer *Comet*
Year *1988*
Rarity *2*
Collectability *4*
Today's value *Up to £7*

Although still to be found in some specialist shops, stocks are now extremely low. The poor finish of the silver metal (as with most models of this kind) detracts from this otherwise accurate miniature. Since Comet produced relatively few of this die-cast model, it's value is likely to increase in the future.

c) **Blake's 7 - The Liberator** (2 inch white)
Manufacturer *Corgi Toys*
Year *1978*
Rarity *4*
Collectability *5*
Today's value *Mint up to £10*

d) **Starship Liberator** (2 inch blue)
Manufacturer *Corgi Toys*
Year *1979*
Rarity *8*
Collectability *7*
Today's value *Mint up to £30/soiled up to £15*

e) **Starship Liberator** (2 inch silver)
Manufacturer *Corgi Toys*
Year *1979*
Rarity *8*
Collectability *8*
Today's value *Mint up to £40/soiled up to £20*

In an effort to ensure maximum returns on the licence paid for the Liberator Model, Corgi manufactured two other 'Starships'. These were originally for sale in the US and Argentina, where the series has yet to be seen! The B7 logo was dropped, although credit was still given to the BBC and Terry Nation. Only end of run stocks were distributed in the UK and therefore have become hard to find in this country. The silver Starship was available in a multipack.

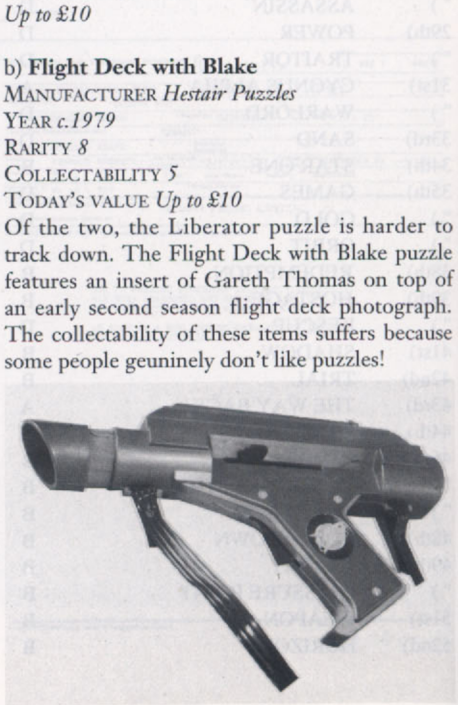
Puzzler 240
Blake's 7

4) **BLAKE's 7 - PUZZLER 240**

a) **The Liberator**
Manufacturer *Hestair Puzzles*
Year *c.1979*
Rarity *8*
Collectability *5*
Today's value *Up to £10*

b) **Flight Deck with Blake**
Manufacturer *Hestair Puzzles*
Year *c.1979*
Rarity *8*
Collectability *5*
Today's value *Up to £10*

Of the two, the Liberator puzzle is harder to track down. The Flight Deck with Blake puzzle features an insert of Gareth Thomas on top of an early second season flight deck photograph. The collectability of these items suffers because some people geuninely don't like puzzles!



5) THE FEDERATION HANDGUN

Manufacturer *Jotastar*
Year *c.1979*
Rarity *10*
Collectabilty *9*
Today's value *The sky's the limit!*

Not just one of the rarest pieces of B7 merchandise ever produced, but also one of the best. Although not totally accurate in design, the handguns were built approximately to scale and were supplied with a detachable stock and ping pong balls (which the handguns were capable of 'shooting' through a spring mechanism). They were available in two colours, blue and gold.

6) PINS & BADGES

a) The Blake's 7 Badge Set
Manufacturer *Unknown*
Year *1978*
Rarity *8*
Collectability *9*
Today's value *Up to £5 each*

Although there are generally believed to be ten badges available, some dispute exists over exactly how many badges were produced. This is due to the way they were originally distributed, through the BBC publicity offices to fans who wrote in after the start of the first series. It was standard procedure to include one badge with each reply. Although eventually some found their way to shops, in most cases fans have spent a long time trying to track down the badges required to complete their collections. The badges featured promotional pictures taken on the sets of *Spacefall*, *Timesquad* and *Seek-Locate-Destroy*, as well as photographs of the main models and the B7 logo.

b) Enamel Pins (US)
Manufacturer *Unknown*
Year *1989*
Rarity *4* (logo) *6* (Liberator)
Collectability *6*
Today's value *£4* (each)

Made in America, there were two designs - both in full colour - depicting the series' logo and the Liberator on a starfield.

c) Plastic Badges (Australia)
Manufacturer *Unknown*
Year *c.1989*
Rarity *6*
Collectability *6*
Today's value *Unknown*

These badges were printed directly onto plastic and came in two designs, similar to the American enamel pins. They were, however, made in Australia.

7) ANNUALS

a) Blake's 7 Annuals 1979/80
Publisher *World Distributors (Manchester) Ltd.*
Year *1978/79*
Rarity *4*
Collectabilty *4*
Today's value *Up to £15*

These annuals are mostly found at B7 conventions. They contained the usual mixture of text stories, bad artwork and irrelevant 'datafiles' that have endeared World Distributors to many a Doctor Who annual buyer.

b) Blake's 7 Annual - 1981
Publisher *World Distributors (Manchester) Ltd.*
Year *1980*
Rarity *5*
Collectability *2*
Today's value *Up to £25*

Fewer annuals were printed this year because of the anticipated end of the series. Subsequently they are much rarer.

8) PAPBERBACK BOOKS

NOTE: *The US equivalents are listed in brackets. UK rating/£ values are given.*

a) Blake's 7 (Blake's 7 - Their First Adventure)
Publisher *Sphere (Citadel Press)*
Year *1978 (1989)*
Rarity *6 (2)*
Collectability *6 (7)*
Today's date *Up to £6 (up to £7)*

b) Blake's 7 - Project Avalon
Publisher *Arrow (Citadel Press)*
Year *1979 (1989)*
Rarity *5 (2)*
Collectability *6 (7)*
Today's value *Up to £5 (up to £7)*

c) Blake's 7 - Scorpio Attack
Publisher *BBC Books (Citadel Press)*
Year *1981 (1989)*
Rarity *4 (2)*
Collectability *5 (5)*
Today's value *Up to £4 (up to £7)*

d) Blake's 7 - The Programme Guide
Publisher *Target (Citadel Press)*
Year *1982*
Rarity *4 (4)*
Collectability *6 (6)*
Today's value *Up to £8 (up to £10)*

e) Blake's 7 - Afterlife
Publisher *Target (Citadel Press)*
Year *1984*
Rarity *4 (4)*
Collectability *5 (5)*
Today's value *Up to £8 (up to £10)*

f) Avon - A Terrible Aspect
Publisher *Carol Paperbacks*
Year *1991*
Rarity *4*
Collectability *6*
Today's value *£4*

9) HARDBACK BOOKS

a) Blake's 7
Publisher *Arthur Barker Ltd*
Year *1978*
Rarity *10*
Collectability *9*
Today's value *Up to £35*

b) Blake's 7 - Scorpio Attack
Publisher *BBC Books*
Year *1981*
Rarity *5*
Collectablity *5*
Today's value *Up to £12*

c) Blake's 7 - The Programme Guide
Publisher *W. H. Allen*
Year *1982*
Rarity *6*
Collectability *6*
Today's value *Up to £20*

d) Avon - A Terrible Aspect (US Only)
Publisher *Citadel Press*
Year *1989*
Rarity 7 *(in UK)*
Colectability 7
Today's value *Up to £25*

sci-fi sound effects
BBC SPACE THEMES

10) RECORDS

a) Blake's 7 - The Single
Manufacturer *BBC records*
Year *1978*
Rarity *5*
Collectability *6*
Today's value *Up to £7*

b) Sci-Fi Sound Effects
Manufacturer *BBC Records*
Year *1980*
Rarity *7*

Collectability *4*
Today's value *Up to £8*

c) **BBC Space Themes**
Manufacturer *BBC Records*
Year *c.1981*
Rarity *6*
Collectability *5*
Today's value *Up to £8*

BASED ON THE SMASH-HIT TV SERIES!
BASED ON THE SMASH-HIT TV SERIES!
BASED ON THE HIT TV SERIES

11) **THE MAGAZINE**
Publisher *Marvel Comics*
Year *October 1981 - August 1983*
Rarity *5*
Collectability *5*
Today's value *Up to £35 per set*

Twenty-three monthly editions and two specials (not three, as is a common misconception) were produced. The value of a complete set fell dramatically in the mid-80's, but is now rising. Prices in the US are considerably higher *(see DWB66).*

12) **PATCHES**

a) **Sew-on Patch**
Manufacturer *Quick & Fabulous Ltd.*
Year *c.1979*
Rarity 7
Collectability *5*
Today's value *Up to £6*

Very little is known about this item. Measuring approximately five inches by three inches, it features the B7 logo on a red background.

b) **Sew-on Patch** (US)
Manufacturer *Unknown*
Year *c.1989*
Rarity *5*
Collectability *5*
Today's value *£4*

This 4 x 3inch cloth patch, manufactured in America, featured the series logo in colour on a black background. The same patch, when sewn onto a black baseball cap, became the "B7 cap".

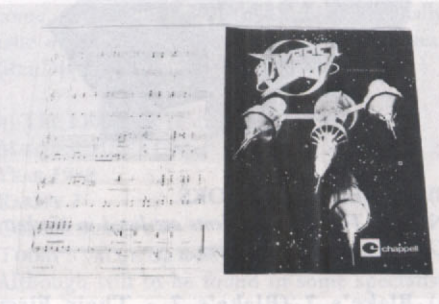
13) **BLAKE'S 7 CAP** (US)
Manufacturer *Unknown*
Year *c.1989*
Rarity *6*
Collectability *4*
Today's value *£10*

14) **T-SHIRTS**
Manufacturer *Image Screencraft*
Year *1981*
Rarity *9*
Collectability *4*
Today's value *£5*

Black T-shirts with the fourth season logo in the middle. The logo was phosphorescent although a version was available with a blue and gold logo. The shirts came in a range of adult's and children's sizes. The scarcity of these items nowadays presumably has something to do with there being little market for second hand clothing amongst collectors.

15) **SWEATSHIRT**
Manufacturer *Image Screecraft*
Year *1981*
Rarity *9*
Collectability *4*
Today's value *£7*

A black cotton sweatshirt with the fourth season logo in blue and gold. The children's sizes had the logo in the centre, whilst the adult sweatshirts bore the logo over the left breast.



16) **SHEET MUSIC**
Publisher *Chappell & Co. Ltd.*
Year *1978*
Rarity *10*
Collectability *9*
Today's value *Unknown*

This manuscript of the series' theme by Dudley Simpson was a 4-page A4 booklet bearing a picture of the Liberator against a blue background.

17) **POST CARDS**
Manufacturer *BBC*
Year *1978 - 1981*
Rarity *10* (complete set)
Collectability *10*
Today's value *£2* (each)

The BBC printed these publicity cards to promote the series and often gave them away to fans who wrote in for information. The cards for the first three seasons were in black & white and consisted of a group shot of the principle cast and then individual shots of the regulars, with the actor's name, character name and series logo. A different set was produced for each season. Each card measured 5.5 x 3.5inches. The cards for season four were in colour and included a shot of Peter Tuddenham with Orac. These latter cards measured 6 x 4inches. The season four Avon card was available in two versions, one with his jacket on and one without. The compilation video *Orac* also came with a free postcard, a reproduction of the video cover.

Fan Club of America Member
OFFICIAL LIBERATOR SHUTTLE CRAFT
I'VE ESCAPED WITH BLAKE'S 7

18) **BUMPER STICKERS** (US)
Manufacturer *The Excalibur Corporation*
Year 1986
Rarity *8*
Collectability 7
Today's value *£3* (each)

Made in America around the time when the series was at its most popular there. They were designed to be stuck outside the car rather than inside a window. Each was 3 x 11inches and three different messages were available. **"I've escaped with Blake's 7"**, which also featured the Liberator, **"Official Liberator shuttlecraft"** and **"Fan Club of America member"**, both of which bore the series' logo.

19) **POSTER**
Manufacturer *BBC Enterprises*
Year *1992*
Rarity *2*
Collectability 7
Today's value *£1*

Surprisingly, B7 has only spawned one poster in its history. There were posters produced for the purpose of advertising the series to other TV stations, but since these were not available to the public they do not count as merchandise. The only one generally available was given away free to purchasers of tape 15 or 16 in the video range from Woolworths stores. It depicted the regular cast, the Liberator and the series' logo.

20) **VIDEOS** (edited)
NOTE: *The tapes in this series originally retailed at £24.99 each.*

a) The Beginning
Manufacturer *BBC Enterprises*
Year *1985 (re-released 1990)*
Rarity *1*
Collectability *6*
Today's value *£9.99*

Originally released 15th July 1985, this tape contains the first four episodes *The Way Back, Space fall, Cygnus Alpha, Time Squad* - in a severely edited form.

b) Duel
Manufacturer *BBC Enterprises*
Year *1986 (re-released 1990)*
Rarity *1*
Collectability *8*
Today's value *£9.99*

Described as 'The sequel to The Beginning', this tape was released 21st April 1986 and contained near-complete versions of *Seek-Locate-Destroy, Duel* and *Project Avalon.*

c) Orac
Manufacturer *BBC Enterprises*
Year *1986 (re-released 1990)*
Rarity *1*
Collectability *8*
Today's value *£9.99*

'The sequel to Duel', this was issued on July 21st 1986, and contained the last two episodes from season one, *Deliverance* and *Orac* - which were edited together to form one continuous story - and season two's *Redemption* which follows on from the final moments of *Orac.*

d) Aftermath
Manufacturer *BBC Enterprises*
Year *1990*
Rarity *1*
Collectability *8*
Today's value *£9.99*

Released 5th March 1990 together with re-releases of the above, this tape had previously only been available in Australia. It contains an edited-together version of *Aftermath, Powerplay* and *Sarcophagus.*

21) VIDEOS (unedited)

Manufacturer *BBC Enterprises*
Year *1991 - 1993*
Rarity *1*
Collectability *10*

In response to the growing demand for cult TV on the sell-through market, BBC Video began to release the entire series on VHS from January 1991. Each tape contained two complete episodes, except for the first where a small portion from *Space Fall* was cut (part of Avon's fight with a technician). The covers featured artwork by Barry Jones with a selection of stills on the back. The twenty-six tapes were as follows:-

1) The Way Back / Space Fall
2) Cygnus Alpha / Time Squad
3) The Web / Seek-Locate-Destroy
4) Mission to Destiny / Duel
5) Project Avalon / Breakdown
6) Bounty / Deliverance
7) Orac / Redemption
8) Shadow / Weapon
9) Horizon / Pressure Point
10) Trial / Killer
11) Hostage / Countdown
12) Voice from the Past / Gambit
13) The Keeper / Star One
14) Aftermath / Powerplay
15) Volcano / Dawn of the Gods
16) The Harvest of Kairos / City at the Edge of the World
17) Children of Auron / Rumours of Death
18) Sarcophagus / Ultraworld
19) Moloch / Death-Watch
20) Terminal / Rescue
21) Power / Traitor
22) Stardrive / Animals
23) Headhunter / Assassin
24) Games / Sand
25) Gold / Orbit
26) Warlord / Blake

NOTE: *Tape 17 came with an interview with Paul Darrow, if it was purchased from Woolworths.*

22) VIDEO CABINET
Manufacturer *Harvard Associates*
Year *1993*
Rarity *2*
Collectability *2*
Today's value *£20*

This cabinet was made of black wood and laminate and could house all 26 tapes in the BBC Video range. It was available through mail order. Whilst being a neat and effective method of storage, its collectability is severely reduced by the fact that it bears no features whatsoever linking it with B7.

23) CLIP GUN KIT
Manufacturer *Comet Miniatures*
Year *1990*
Rarity *4*
Collectability *6*
Today's value *£35*

This resin kit came in 4 pieces and assembled in to a full size replica of the handgun used by the crew in the fourth season. The model had some fundamental inaccuracies but could be converted into a reasonable facsimile.

24) TELEPORT BRACELETS
Manufacturer *Comet Miniatures*
Year *1992*
Rarity *4*
Collectability *7*
Today's value *£20* (each)

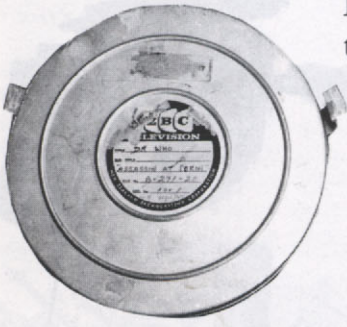
These models, also made from resin, came fully assembled and painted. Each was hinged so that it could be opened and closed. The level of detail on both was high, with the Liberator bracelet being by far the better of the two.

25) FEDERATION GUN
Manufacturer *Mom and the Boys*
Year *c.1990*
Rarity *2*
Collectability *3*
Today's value *£200*

A fully assembled and painted resin model of the standard Federation sidearm. This model is a very accurate replica indeed. It's low collectability can be attributed to its rather high retail price.

26) FEDERATION TROOPER
Manufacturer *Comet Miniatures*
Year *1992*
Rarity *2*
Collectability *6*
Today's value *£7*

A white metal kit which makes up into an accurate figure of a Federation soldier, complete with helmet and sidearm. The finished figure stands roughly 3 inches high.



Richard Molesworth picks through the remains of the better known British telefantasy series from the last 40 years that still exist in various archives.

Telefantasy Archives

AUTHORS NOTE: To stop this becoming a boring list of programmes, a few short cuts will be made. To begin with, every telefantasy series broadcast on British TV since 1980 (i.e. **Tripods, Star Cops, Red Dwarf,** etc.) is still in existence in its original form, with the notable exceptions of the BBC play **The Flipside of Dominic Hide**, which like DOCTOR WHO's *The Awakening*, has a large scratch on its 625-line master videotape which makes it unbroadcastable. However, the 1-inch back-up copy is perfectly transmittable. Secondly, since this is not an in-depth guide, no long lists are given so a good episode guide will be necessary; the Roger Fulton book **The Encyclopaedia of Television Science Fiction** would be ideal.

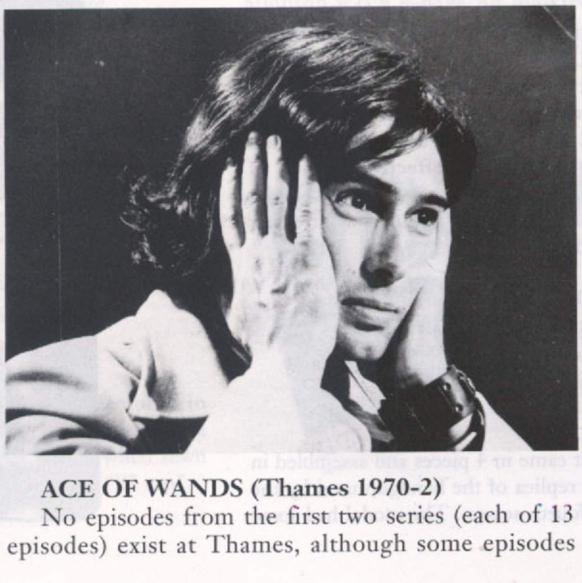
Please note that this is not a comprehensive overview of all British telefantasy programmes ever broadcast, just the mainstream ones.

A FOR ANDROMEDA (BBC 1961)

No complete episodes exist from this series at all, although telerecordings were made. (A telerecording is a film print made by pointing a special locked-off film camera at a special flat television monitor). Film sequences of 7 scenes from episode 2, *The Machine*, exist on 35mm black & white film. Material from episode 7 (the last 2 reels from the end of the episode) exist on 35mm black & white film.

THE ANDROMEDA BREAKTHROUGH (BBC 1962)

All six episodes still exist in the BBC archives as 35mm black and white telerecordings. In addition electronic film sequences for the whole serial exist on 35mm film, as do film recorded sequences for episode 1.



ACE OF WANDS (Thames 1970-2)

No episodes from the first two series (each of 13 episodes) exist at Thames, although some episodes were sold overseas and copies may still exist. However, all of season three (20 episodes) is still in existence in its original form—two inch colour 625-line video tape. Some of these episodes also survive in other formats.

ADAM ADAMANT LIVES! (BBC 1966-7)

The first series of this programme has survived very well, considering the BBC's track record for programmes of this period, with only two episodes of the original 16 not currently in residence at the BBC as 16mm black and white telerecordings. The two episodes that don't survive are *Ticket to Terror* and the final episode for the first season *D for Destruction*. In addition, all these surviving episodes, with the exception of *Death has a Thousand Faces* also exist as slash prints on 35mm black & white film - this explains the myth that some episodes of this series have incomplete soundtracks. However, the second series hasn't fared as well, with only two episodes currently in existence. The first of these is *Black Echo*, whilst the second, *A Sinister Sort of Service*, only came to light late in 1988 in the same BBC office in which episodes 1,4,5 and 6 of DOCTOR WHO - *The Ice Warriors* were found.

THE AVENGERS (ABC 1961-9)

From the first Ian Hendry series, only one episode, *The Frighteners*, exists as a film print in black and white. Until recently, only 51 of the Honor Blackman episodes existed as negatives, although a print was found of the one missing episode *The Golden Fleece*, enabling a new negative to be struck, and ensuring that

•••••••••••••

Researcher **Richard Molesworth**'s interest in the archives originally stemmed from his fascination with the phenomenon of missing DOCTOR WHO episodes.

Involved in the AV (audio visual) aspects of many conventions over the years, Richard co-organised the mainstream Tellycon conventions of the late eighties - the first of which featured the - to date - only screening of a missing DOCTOR WHO episode - *The Faceless Ones* 3 - prior to its return to the BBC.

This article, which first appeared in **DWB93**, served as a follow-up guide to the more specialised DOCTOR WHO archival feature that preceeded it.

all 52 episodes exist in black and white. The first 26 Diana Rigg episodes also exist as black and white 35mm film prints, whilst the remainder of the Diana Rigg and Linda Thorson episodes exist as 35mm colour film prints. In addition, alternative versions of early Season Four episodes exist, with unused title sequences and US prints which incorporate alternative credit and pre-credit sequences.

BLAKES 7 (BBC 1978-81)

All episodes exist in colour (625-line 2-inch video), plus the 78 minute compilation of *Deliverance* and *Orac* screened over Christmas 1978. (The compilations of **Blake's 7** released by BBC Video belong to BBC Enterprises, not BBC Archives. This goes for all compiled BBC Video material, eg. DOCTOR WHO—*Pyramids of Mars.*)

CAPTAIN SCARLET AND THE MYSTERONS (Century 21/ITC 1967-8)

All 32 episodes exist in colour on 35mm film. It should be noted that ITC hold many, many different prints of all their material, including all sorts of edited, hacked-about foreign prints.

CATWEAZLE (LWI 1970-1)

All 26 episodes exist in colour on 16mm film.

THE CHAMPIONS (ITC 1968-9)

All 30 episodes exist in colour on 35mm film. In addition, an alternative version of *The Beginning* reputedly exists.

THE CHANGES (BBC 1975)

All 10 episodes exist in colour on 16mm film.

CHILDREN OF THE STONES (HTV 1977)

All seven episodes exist in colour on 2-inch 625-line videotape.

CITY BENEATH THE SEA / SECRET BENEATH THE SEA (ABC 1962-3)

These two semi follow-ons from the "Pathfinders" series both exist in full, at least in negative form.

COUNTERSTRIKE (BBC 1969)

Only the first four episodes of this 10 part black and white series survive as 16mm telerecordings. Episode 6, *Out of Mind,* was postponed on the day it was due to be shown (13th October 1969) and was never screened. Subsequent to this the episode was junked and must rate as the rarest piece of British telefantasy!

DOOMWATCH (BBC 1970-2)

Series one: only six episodes of the first 13 exist in colour on 2 inch 625-line video. These are: *The Plastic Eaters, Project Sahara, Re-entry Forbidden, The Devil's Sweets, The Red Sky* and *The Battery People*. In addition to these, two further episodes exist on 525-line 2-inch video: *Tomorrow, the Rat* and *Train and De-train*. The former also exists as a conversion to 625-line video. Five episodes don't exist.

Series two: only the final episode, *Public Enemy*, exists at the BBC in its original 625-line 2-inch colour videotape. However, the remaining 12 episodes do survive as colour 525-line 2-inch videos and as black-and-white 16mm telerecordings. In addition, the first episode, *You Killed Toby Wren,* exists as a one-inch 625-line conversion.

Series three: of the 11 transmitted episodes, only two survive on 625-line 2-inch video — *Waiting for a Knighthood* and *Hair Trigger*.

Strangely enough, the untransmitted episode of the series (the controversial *Sex and Violence*) also still exists.

FIREBALL XL5 (PF/ATV/ITC 1962-3)

All 39 episodes exist in black-and-white on 35mm film.

THE GEORGIAN HOUSE (HTV 1976)

All seven episodes exist in colour on 2-inch 625-line video.

H.G. WELLS' INVISIBLE MAN (ITP/OFFICIAL FILMS 1958-9)

All episodes of this exist on 35mm black-and-white film, as well as the untransmitted pilot episode.

JOE 90 (Century 21/ITC 1968-9)

All 30 episodes exist in colour on 35mm film.

KING OF THE CASTLE (HTV 1977)

All seven episodes exist in colour on 2-inch 625-line video.

THE MONSTERS (BBC 1962)

Nothing exists of this four part black-and-white fishy tale.

MOONBASE 3 (BBC/Fox TV 1973)

525-line NTSC conversion of all 6 episodes have recently been discovered in America, and copies have been returned to the BBC.

THE NEW AVENGERS (The Avengers (Film and TV) Enterprises Ltd/TV Productions/IDTV Paris/Nielsen-FernsInc.Toronto1976-7)

All 26 episodes exist in colour 35mm film.

1990 (BBC 1977-8)

All 16 episodes of this Edward Woodward drama exist in colour on 625-line 2-inch videotape.

ØMEGA FACTOR (BBC Scotland 1979)

All ten episodes of this series exist on colour 625-line 2-inch videotape.

OUT OF THE UNKNOWN (BBC 1965-71)

Series one: all but two episodes from the original 12 exist as black-and-white 16mm telerecordings. The missing two episodes are *The Fox and the Forest* and *Andover and the Android.*

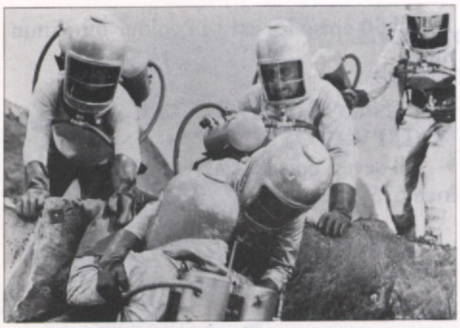
Series two: this fares rather worse than the first series, with only *The Machine Stops* and *Lambda 1* (on 35mm) of the 13 episodes surviving, again as black and white telerecordings. In addition, programme extracts from *Satisfaction Guaranteed* from Season 2 exist.

Series three: colour comes to **Out of the Unknown**, but only a single episode—*The Last Lonely Man*—exists on 625-line 2 inch videotape.

Series four: five episodes remain, again on colour 625-line 2-inch video. These are *To Lay a Ghost, This Body is Mine, Deathday Welcome Home* and *The Man in my Head.* According to the BBC, two other episodes, *The Chopper* and *The Shattered Eye*, are meant to exist in the archives, but the master tapes of these two were sent abroad in 1976 and haven't been returned since.

THE OWL SERVICE (Granada 1969)

All eight episodes exist in colour on 16mm film.



PATHFINDERS
(ABC 1960-1)

No such series, but rather a bracket name for four serials of adventures with recurring characters. The serials are "Target Luna" (1960), "Pathfinders in Space" (1960), "Pathfinders to Mars" (1960-1) and "Pathfinders to Venus" (1961). Miraculously, all the episodes for the latter three series exist as 35mm black and white film, although some only in negative form. Episodes from the "Pathfinders" series were kept with Separate Magnetic soundtracks (SepMag). The SepMag for episode of "Pathfinders to Venus" exists, but the film print has not yet been found, although it is believed to survive.

THE PRISONER
(Everyman Films/ITC 1967-8)

All 17 episodes exist in colour on 35mm film, as well as untransmitted extended versions of *Arrival* and *The Chimes of Big Ben*, again in colour.

THE QUATERMASS
EXPERIMENT (BBC 1953)

The series was broadcast live, with the first two episodes being telerecorded on 35mm film at the time and surviving to this day. It is possible that the first five episodes were filmed by BBC presentation.

QUATERMASS II (BBC 1955)

Telerecorded from a live transmission, the episodes were repeated three days after their original broadcast in what was probably the first ever BBC repeat. These 35mm telerecordings survive to this day.

QUATERMASS AND THE PIT
(BBC 1958-9)

The same as above, telerecorded from a black-and-white live transmission onto 35mm film. The BBC also hold repeat compilations of episodes 1-3 and 4-6 from a 1960 two-part showing, again on 35mm.

QUATERMASS
(Euston Films/Thames 1979)

All four episodes exist in their original 35mm colour film form. In addition the edited compilation versions of episodes 1/2 and 3/4, and the 'film' version (**The Quatermass Conclusion**) survive.

RANDALL AND HOPKIRK
(DECEASED)(Scoton/ITC 1969-70)

All 26 episodes exist in colour on 35mm film, with two different title sequences.

SAPPHIRE & STEEL
(ATV/Central 1979-82)

All 34 episodes exist in their original form, on 625-line videotape.

THE SECRET SERVICE
(Centruy 21/ITC 1969)

All 13 episodes exist in colour on 35mm film.

SKY (HTV 1975)

All seven episodes exist in colour on 625-line two-inch video.

SPACE: 1999 (Group Three/ RAI/Gerry Anderson Productions/ITC 1975-7)

All 48 episodes exist in colour on 35mm film.

STAR MAIDENS
(Worldwide Television et al 1976)

All 13 episodes still exist on colour film.

STINGRAY
(APF/ATV/ITC 1964-5)

All 39 episodes exist in colour on 35mm film.

SUPERCAR
(APF/ATV/ITC 1961-2)

All 39 episodes exist in black-and-white on 35mm film.

SURVIVORS (BBC 1975-7)

All 38 episodes from this series survive as colour 625-line two inch videos.

THUNDERBIRDS
(APF/ATV/ITC 1965-6)

All 32 episodes exist in colour on 35mm film.

TIMESLIP (ATV 1970-1)

All 26 episodes exist as 16mm black and white film recordings. Two episodes, *The Time of the Ice-Box* episode 5 and *The Year of the Burn-Up* episode 6, also exist as 625-line 2-inch colour videotapes.

THE TOMORROW PEOPLE
(Thames 1973-9)

All 68 episodes exist in their original 625-line 2-inch video format.

UFO (Century 21/ITC 1970-1)

All 26 episodes exist in colour on 35mm film.

UNDERMIND (ABC 1965)

All 13 episodes exist as black and white 16mm film recordings.

If one is to draw conclusions from the above, it seems that the BBC have produced marginally more telefantasy than Independent Television, but have a considerably worse track record when it comes to preserving it—as far as ITV are concerned only **Ace of Wands, The Avengers** and **Timeslip** have suffered (each in their own way) from the loss of material. However, a change of policy in the wake of the video revolution has made the BBC (possibly) the leaders in the quest for archival perfection over the last few years - a clear case of the Corporation having bolted the stable door after the horse has bolted! The bonus is that before material can be released on video, the original tapes/films have to be remastered onto one-inch video, effectively preserving the material with back-up copies (a process that doesn't occur when programmes are sold abroad).

Needless to say, if anyone has information on any of the missing material mentioned above, please contact *DWB* at the editorial address at the front of this book, as it may be possible to follow up any leads. ■

Andrew Pixley guides us through the cornucopia of telefantasy reference books and assesses their accuracy and worth.

Guide to the TV Guides

WHAT MAKES A GOOD TV reference book? One of the most common traps that authors of TV episode guide books can fall into (particularly if they're not devotees of the show) is the double-edged weapon of press releases. Now, sometimes these photostatted bits of paper can be fascinating documents, full of never used ideas, working titles, amended cast and crew and things like that. However, if the writer isn't 100% sure on the final version as shown, these are of limited use. Books consisting of these reprinted as 'guides' are useless and confusing, and those 'in-the-know' will merely say "All the lazy sod's done is reprinted press releases..."

Research is a tricky business unless you work at a TV station or a TV publication or know somebody from the show itself who has kept every shred of paper he/she was given. It's useful to be able to access paperwork, but what with the closure of the BBC Script Library (a few weeks after researching the currently shelved **The Complete Blake's 7** for Virgin), that leaves one facing the astronomical fees of the BBC's Written Archive centre.

Strangely enough, one of the best sources of research material for those not lucky enough to cross the boundaries of officialdom are the **Radio** and **TV Times** (or its sixties variants) which in the good old days (unless it was an imported show) would give you cast, credits and a brief synopsis. Problems can still be encountered. On ITV, film series in the sixties were seldom networked, and even if you know there are twenty-six episodes, that twenty-sixth son-of-a-bitch will often prove hard to track down in your region. And, of course, guides are printed in advance of transmission, so you have trouble knowing about postponements and replacements. That's when you need the aid of an old hand TV fanatic of the sort who logged every show he saw in the sixties with date, title and writer credit. And there ain't many of them about! A few, but not many.

At a time when industry seems geared up for 'total quality', it's time to assess TV related reference material for quality. What do people want in reference guides? Do people care about accuracy? From the letters received by **Time Screen**, yes, people do seem to care, and whenever we draw an absolute blank on a stubborn episode guide entry, there's normally somebody out there who's good enough to write in and supply the missing data. CMS' **InVision** is also highly popular because it offers detailed and reliable hard facts on DOCTOR WHO.

So, what is an ideal episode guide? That's a matter of opinion, but here's my attempt at an answer. Firstly, an initial overview of a show is essential, outlining things like style, format, characters, influences, media of production, staff, popularity, appeal, etc. Then you want regular cast and principle crew lists for each season (producers, story editors, music, designers, etc.)

Then there must be an episode guide. With so much material now available on VT for the devotee to view these days, the old concept of printing long synopses seems to be on the wane. Instead, a basic overview seems to suffice, along with production notes on each instalment. The title, cast and crew should be documented as they appear on screen (with correct punctuation, e.g. *Who's Who???* or *Target!*), plus transmission date and time (tricky for US or ITV), writer, director, etc. Shooting and recording dates in an appendix are nice, with lists of locations, extras (never mixed with accredited cast!) and even the ratings the episodes achieved.

Let's now take a look at the major cult TV guide books that have been published over the last few years to see how they fare...

THE COMPLETE AVENGERS

by Dave Rogers
Boxtree, £9.95

How it should be done. Contains production dates for most episodes, general production order, good synopses (some based on earlier drafts), quite a lot of behind-the-scenes material, etc. There are also sections on associated material such as merchandise, the stage play and the radio shows. The drawbacks are the incomplete cast listings on some episodes and inaccurate titles, which should have been corrected from the original Michael Joseph edition. Heavy on plots, but very useful. ✓✓✓✓

THE OFFICIAL BATMAN BATBOOK

by Joel Eisner
Titan Books, £6.95

Another pretty comprehensive book with full synopses, full cast lists, crew, production order, transmission dates... and lots and lots of behind-the-scenes production notes. And it's well illustrated with a whole host of trivia facts thrown in too, and a list of all the Bat Gadgets and Holy Exclamations! Good fun for dipping into. ✓✓✓

CAPTAIN SCARLET AND THE MYSTERONS

by Chris Drake & Graeme Bassett
Boxtree, £9.99

A very well written and researched book with a large amount of fascinating behind the scenes material and some excellent photographs. As with all of Boxtree's Anderson related books, the episode guide is basic, consisting of title, writer, director, brief synopsis and a couple of technical comments. The chapter on merchandising is particularly fascinating. ✓✓✓✓

DARK SHADOWS COMPANION

by Kathryn Leigh Scott
Pomegranate Press, price unknown

A very lavish and well written book which takes a balanced and honest look at the American gothic soap opera which notched up well over a thousand editions. The visual content is superb and the text is structured for both the devotee and the casual reader. Jim Pierson's episode guide to all 1,225 original episodes obviously cannot have full cast and crew details, so instead offers a one sentence synopsis of key plot revelations for each episode. ✓✓✓✓✓

This is an updated version of a feature which first appeared in **DWB74**.

THE OFFICIAL DOCTOR WHO AND THE DALEKS BOOK

by John Peel
St. Martin's Press, $12.95

How it shouldn't be done. Inaccurate production details, poor layout, inconsistent cast lists (e.g. extras included on some serials and not others), horribly incomplete merchandise guide and repetition of material. Some classic howlers in this tome which relies greatly on a history of the Daleks, which is a pity since the chapters on the original storyline and the pilot script for the Daleks' own series are generally good. ✓

DOCTOR WHO: THE PROGRAMME GUIDE

by Jean Marc Lofficier
Target Books, £1.99

As an updated volume going to *Survival* this was a vast improvement on the original 1981 edition - although serial BBB is still referred to as "The Silurians"! Major problems here are due to Target's layout of the episode titles (pages 33 and 39), but the book is generally accurate. Cast listings are erratic at times, sometimes including extras with credited cast. The basic format of title, writer, director, dates, cast and synopsis is used with no production dates and little background material. ✓✓✓

DOCTOR WHO: THE TERRESTRIAL INDEX

by Jean Marc Lofficier
Target Books, £3.50

A useful little book which acts as an extended appendix to the above. This gives a brief history of the Universe, followed by cross-indexes of actors, actresses, creative staff, comic strips, annual stories, films, radio plays, stage plays, etc. A very tricky subject and tackled generally very well - although some of the bizarre titles given to the comic strips are worrying. ✓✓✓

DOCTOR WHO: THE UNIVERSAL DATABANK

by Jean Marc Lofficier
Doctor Who Books, £4.99

Another appendix to the earlier work, forming an A to Z of all things Whovian. Whilst the research is generally very good, the effectiveness of the volume is diminished by the fact that the author has not used the broadcast programmes as his pure source, but has attempted to weave in material from the Target novelisations, which is often contradictory and has proved to be a source of confusion in fandom. All the same, a very good effort and more usable than David Saunders' three volume work from Piccadilly (which only went up to the letter R). ✓✓✓

DOCTOR WHO - THE SIXTIES

by David J. Howe, Stephen James Walker and Mark Stammers
Doctor Who Books, £14.95

Very probably the most readable, best illustrated and lavish DOCTOR WHO book issued. Just when it seemed that the first six years of the series had been so well researched, the team from **The Frame** turned up a wealth of new information and superb accompanying visuals. A key drawback in this otherwise perfect volume is any form of a formal episode guide, although each serial is covered fully in the text of the work. ✓✓✓✓✓

THE ENCYCLOPAEDIA OF TV SCIENCE FICTION

by Roger Fulton
Boxtree, £17.95

Expensive, but extremely useful and pretty comprehensive. The author sets out to give at least a title listing to each SF television series shown in the UK up to 1989. Entries generally list title, writer, director, designer, guest cast and a brief synopsis. Accuracy (considering the extremely wide range of the work) is very high, and puts many similar guides to shame. Low on illustrations, high on lists and fascinating for dipping into. ✓✓✓✓✓

FANTASTIC TELEVISION

by Gary Gerani with Paul H. Schulman
Titan Books, $7.95

An overview of the media containing basic episode indexes and articles on thirteen US and UK series (including **The Outer Limits, Star Trek, The Prisoner** and **kolchak: the night stalker** etc.). These indexes only give title, writer, director, guest cast and a three line synopsis, but still a very useful volume with chapters on other shows (up to 1977) at the back. ✓✓✓✓

THE COMPLETE GERRY ANDERSON EPISODE GUIDE

by Adam Pirani
Titan Books, £8.99

This book looks very nice, but the research and checking is almost non-existent - hence the title of a **Fireball XL5** episode turns up in the **Stingray** listing, chaos reigns over the earlier series, **Into Infinity** isn't even mentioned, writer and director credits are askew ... you could go on for pages with the book's shortcomings. This is what you get if you let people compile reference books from press releases. A mess. ✓

DON'T PANIC

by Neil Gaiman
Titan Books, £3.95

One of the most fun reference books on the market, this is a terrific study of the many forms of **The Hitch Hiker's Guide to the Galaxy** and the life and work of its creator, Douglas Adams. Goodies include unused script extracts, Adams' ideas for an aborted DOCTOR WHO movie and weird letters received by Adams over the years. Innovative and funny. ✓✓✓✓✓

NIGHT STALKING: A 20TH ANNIVERSARY KOLCHAK COMPANION

by Mark Dawidziak
Image Publishing, $14.95

Don't be put off by the poor production standards and tatty photographs. Read the words in this book. The background to the two TV movies - **The Night Stalker** and **The Night Strangler** - makes a superb read with comments from those working on the show. The episode guide that follows to **kolchak: the night stalker** is also pretty sound and includes coverage of unmade scripts. Don't judge a book by its cover! ✓✓✓✓

THE COMPLETE LOST IN SPACE BOOK

by John Peel
Pioneer Books, $17.95

As a combination of the often dubious **Files** series, this collected tome is excellent value for money. Reliable writer and director credits in general, cast listings, good synopses and also some interesting technical notes and observations. Unfortunately, like others in the series, the book was badly printed and used poor photographic material. ✓✓

THE LOST IN SPACE HANDBOOK

by Paul Monroe
Alpha Control Press, price unknown

A high quality, semi-professional publication which overshadows the above work. Whilst the episode guide is less detailed, the technical notes and background are far superior and there are extra goodies like production order and ratings. There is a detailed look at the pilot, and fascinating pictures. Well laid out and very readable. ✓✓✓✓

THE MAN FROM U.N.C.L.E.

by Jon Heltland
Titan Books, £7.95

A very well illustrated and superbly researched book, although here the episode guides relegated to the appendices (which includes **The Girl from UNCLE**) fail to include full cast listings - although shooting dates and a comprehensive crew list are given. The synopses are also very short and to the point, but still a very fine book. ✓✓✓✓

THE COMPLETE MISSION: IMPOSSIBLE DOSSIER

by Patrick J. White
Avon Books, $12.50

Again, the US shows how really excellent books can be made. Superb background chapters lead into synopses for each episode, which include credits, cast list, uncredited cast, the mission definition as given in the episode and also a balanced evaluation of each instalment. Also included is a brief look at the 1980s revival which ran to two seasons, and the excellent MAD spoof strip! ✓✓✓✓✓

THE OUTER LIMITS: THE OFFICIAL COMPANION

by David J. Schow and Jeffrey Frentzen
Ace Books, $8.95

Excellent. Well researched with good background information surrounding the detailed episode guides. Thorough cast lists, behind-the-scenes shots, a chapter on the abortive spin-off, shooting dates, unmade episodes and a quotation of the Control Voice narration for each segment. Who could ask for more? ✓✓✓✓✓

THE PRISONER COMPANION

by Matthew White and Jaffer Ali
Warner Books, $9.95

Bitty, ill-researched and full of padding. No attempted analysis of production to any great degree, but plenty of theorising and waffle on the meaning of the series. The episode guide - in US tx order - is reasonable although the ability to get episode titles wrong is alarming! ✓✓

THE PRISONER AND DANGER MAN

by Dave Rogers
Boxtree, £12.95

Good accurate synopses and usually complete cast lists to both series, with extreme detail in the case of **The Prisoner** (to the extent these are almost mini-novels). Well illustrated and generally accurate, although with no transmission dates or shooting dates. Again, mainly relying on storylines. ✓✓✓✓

THE PRISONER

by Alain Carraze and Helane Oswald
Virgin Books, £16.99

This is a beautiful book. Lavishly illustrated with over 250 glossy photos, most of which had not been printed before. The synopses are extremely detailed, but without in depth cast or crew listings. The chapter on production of the series was excellent, but in some cases the translation from the original French edition (which had better reproduction) is sloppy. ✓✓✓✓

THE QUANTUM LEAP BOOK

by Louis Chunovic
Citadel Press, $16.95

A book with not one but two episode guides, and very little behind the scenes information. Amongst the excellent colour photographs, the first guide to Seasons One to Three is a bizarre, nearly right production order listing Sam's leap and mission. The second guide covers Seasons One to Four in chronological order with synopsis, writer, director and network date (but no cast or crew). Peculiar and inconsistent, but enjoyable. ✓✓✓

THE OFFICIAL RED DWARF COMPANION

by Bruce Dessau
Titan Books, £6.99

A very colourful and nicely designed book which relies far too heavily on pictures, and particularly pictures from the most recent episodes. Doomed to be obsolete within months, this volume is the inferior of the two issued to date, despite some good interviews and quotes. The coverage of the first two seasons is pitiful. ✓✓

RED DWARF PROGRAMME GUIDE

by Chris Howarth & Steve Lyons
Virgin Books, £4.99

A far more interesting book about the cult TV show than Titan's glorified photo album. The authors have delved in depth to provide all manner of trivia, a pretty wacky glossary and a rather amusing episode guide - graced with cast, credits and transmission dates plus comprehensive information on spin-offs and the US pilot episode. Very readable and well put together. ✓✓✓✓

STAR TREK - THE MAKING OF THE TV SERIES

by Stephen E. Whitfield
& Gene Roddenberry
Titan Books, £5.99

A book which goes into great detail about the development of **Star Trek** across its first two years - at times a bit on the heavy side. Attention to detail, particularly the pilot episode, is fascinating though, and there are some very nice plans, diagrams and photographs. The 'episode guide', which goes as far as *Assignment: Earth*, gives only transmission date and members of the guest cast. ✓✓✓

THE STAR TREK COMPANION

by Allan Asherman
Titan Books, £8.95

A perpetually reissued, revised and updated volume which embraces the original series and the feature film spin offs as well as Filmation's two seasons of animated adventures. Well laid out and with a great deal of background information, each episode (dealt with in production order) has a brief synopsis, a list of major characters (instead of a cast list) and then some nice sections on the background of each episode (most of which is the cast list). This is the best all round book on **Star Trek** available, which is a pity since a better one is aching to be done. ✓✓✓✓

STAR TREK CREDITS: THE COMPLETE CREDIT LISTINGS

by Janet Quarton
Scotpress, approx. £2

Amateur fan publication simply listing every credit, title, cast member, crew member, etc. as given on screen for all of the original episodes (apart from the pilot). No synopses, no transmission details, no waffle. Worth its weight in gold as a support to other professional works which tend to omit cast lists and crew details. ✓✓✓✓

CAPTAIN'S LOGS: THE COMPLETE TREK VOYAGES

By Edward Gross & Mark A. Altman
Boxtree Books, £12.99

This volume is one of the most comprehensive books on **Star Trek** available, covering all the original episodes, the animated episodes, the movies, the unmade 70s revival and the first five seasons of **Star Trek: The Next Generation**. There is a great deal of background info, but the drawbacks are the somewhat inconsistent casts and credits plus a notable lack of series photographs. ✓✓✓✓

STINGRAY

by Dave Rogers
Boxtree Books, £9.99

A cash-in job by Boxtree on the BBC2 reruns, but Dave Rogers does the best that he can with the material and a very rapid turnaround on the text. Improved synopses and some better background information places the book in a different league to Boxtree's terrible **Thunderbirds** volume, but again the pictures dominate. A pleasant overview, but by no means comprehensive (e.g. no reference to merchandise). ✓✓

SUPERMAN ON TELEVISION

by Michael J. Bifulco
Bifulco Books, $12.95

A very interesting semi-professional publication about the fifties' George Reeves series showcasing the Man of Steel's adventures. The book is mainly text forming synopses, but the behind-the-scenes sections are very interesting. Worked into the synopses, instead of in separate sections or formal tables, are the cast details, technical notes and critical comments, which certainly makes the volume read differently to the standard guide. ✓✓✓

THUNDERBIRDS ARE GO!

by John Marriott
Boxtree Books, £9.99

The most horrible example of a tattily written, ill researched and rushed exploitation volume it's been my misfortune to come across. Considering the wealth of research done in this field, the book says very little new and is purely a picture book for the kids. The episode guide is brief (totally disregarding the season breaks) and barely consists of a six line synopsis and the title. ✖

THE TWILIGHT ZONE COMPANION

by Marc Scott Zicree
Bantam, $14.95

Another excellent piece of research, inspiring the later **The Outer Limits** tome and along a very similar format, although it lacks some of the behind-the-scenes insight and shooting dates. All the same, it does include good cast lists and synopses, plus all of Rod Serling's evocative and wonderful introductions and conclusions from the episodes. ✓✓✓✓

THE WILD WILD WEST: THE SERIES

by Susan E. Kesler
Arnett Press, $16.95

A lavish book which shines love of the subject from each page. A very comprehensive episode guide (including shooting order in an appendix) with cast and crew listed plus generally very good synopses. Loads of beautiful photographs and design sketches plus plenty of behind the scenes information and a round up of merchandise. A very pleasing volume. ✓✓✓✓

aspects of editing (if repeated in any way, for example).

Once the black and white episodes from the first six seasons of DOCTOR WHO had been transmitted by the BBC the tapes were wiped (as was common BBC practise at the time), and were then used for the recording of other programmes (it may well be that the videotape used to record, say, *An Unearthly Child* 1 was the same tape that was used to record *The Tenth Planet* 4). If the tape had been edited at all (ie spliced together in some way), it sometimes produced a funny rolling effect on the picture of any recordings - another reason why tape editing was frowned upon by the BBC at this time. Not all tapes were re-used, however. Some were destroyed.

JON PERTWEE'S ERA began with *Spearhead from Space*, which was filmed completely on location on 16mm colour film due to industrial action at BBC Television Centre. From *Doctor Who and the Silurians* made in 1969 through to *The Five Doctors* in 1983, the main way of recording the programme was to use 625-line 2-inch colour videotape for all studio-recorded scenes, and 16mm colour film for all location recorded material. Exceptions here would be stories such as *Robot* and *The Sontaran Experiment* (the latter shot entirely on location) which were both shot on OB 2-inch videotape for location scenes.

From *Warriors of the Deep* 1 the studio material of all DOCTOR WHO stories was shot on 1-inch colour 625-line videotape, and from *The Trial of a Time Lord* 1, all location material was to follow suit on 1-inch, with the programme now being made entirely on video (with the exception of particular model-shots, etc. being done on film). With new video technologies rapidly taking off in the TV industry, later instalments of the programme would be shot on a variety of media, such as Betacam SP, but these are basically just different forms of 625-line videotape.

From *Remembrance of the Daleks* onwards DOCTOR WHO was made in stereo and transmitted in NICAM. The 30th Anniversary 96-minute special - *The Dark Dimension* - would probably have been recorded completely on Super 16 (a film format) entirely on location.

BBC ENTERPRISES

IN THE EARLY 1960s BBC Enterprises was still in its infancy, but was nevertheless selling BBC material overseas to (mainly) Commonwealth countries. As these countries generally tended to have different and inferior (for the time) transmission equipment to the BBC, it was common practise to make 16mm black and white film telerecordings of all episodes of DOCTOR WHO solely for the purpose of overseas sale.

When one talks of telerecordings, this generally refers to the way that the BBC retained programmes that they had made but wished to sell overseas. Videotapes of the various episodes of DOCTOR WHO were re-used or destroyed after a programme's transmission, but before being wiped the episodes were telerecorded, usually onto 16mm black and white film. It appears that the earliest episodes of DOCTOR WHO only started being wiped from their videotape masters in 1966, some three years after they had been recorded.

From this telerecording process a negative is then produced, from which can be struck any number of "positive" prints - the exact number depending on how many countries wished to buy the programme. For example, well over twenty countries purchased the first season of DOCTOR WHO, but only four countries were showing the programme by the time *The Tomb of the Cybermen* from the fifth season came to be sold: Hong Kong, Singapore, New Zealand and Australia.

Most telerecordings by BBC Enterprises were done exclusively on 16mm film. (It is worth noting that because the aperture of the film cameras used didn't exactly match the screen ratios of the flat monitors, telerecordings usually ended up losing a small percentage of peripheral image at the edges of the screen). The negatives of these episodes were then held by BBC Enterprises (based at the time in Villiers House in London). This process of making black and white film telerecordings continued up until the mid-seventies when DOCTOR WHO was being made in colour. The last DOCTOR WHO episode to be transferred onto the black and white format was probably Jon Pertwee's *Planet of the Spiders* 6, enabling countries not yet broadcasting in colour to show the material.

For the more developed countries, all the stories from *Spearhead from Space* onwards were theoretically available in both 625-line (PAL) colour, or 525-line (NTSC) colour. In practise, only the thirteen stories from *Doctor Who and the Silurians* through to *The Time Monster* from Jon Pertwee's era were sold overseas in this NTSC format in the early 1970's. It was not until Tom Baker episodes really took off overseas that NTSC copies of DOCTOR WHO really started being sold by BBC Enterprises.

"NOBODY WANTS THEM - THEY'RE ONLY OLD BLACK AND WHITE FILM PRINTS"

HAVING ESTABLISHED all the above facts, let us go back a few years, to 1974, when BBC Enterprises should have held copies of:

i) *An Unearthly Child - Planet of the Spiders* on black and white telerecorded film.

ii) *Spearhead from Space* on 16mm colour film.

iii) *Doctor Who and the Silurians - Planet of the Spiders* on 625-line colour videotape.

But by this time the destruction of old DOCTOR WHO episodes was well underway...

Episode 7 of *The Dalek Master Plan*, "The Feast of Steven", was never offered for sale abroad by BBC Enterprises (the story itself was only offered as an 11-parter), and it appears that BBC Enterprises never actually held a copy of this episode (this is substantiated by the fact that Ian Levine couldn't find an index card for this episode at Villiers House [DWB103-104]). It is doubtful whether this episode was actually telerecorded at all; if it was, then it was disposed of very quickly soon after the transmission of the story. A rumour of a few years ago stated that William Hartnell was presented with the film print of this particular episode when he left the series. Unfortunately, it is more likely that what he was given was a 12-minute clip from *The Dalek Invasion of Earth* 2, which later found it's way to the BFI.

The junking of old episodes by BBC Enterprises probably began around 1972 (although the exact date is unknown), and continued up until 1977. A document from BBC Enterprises dated 1974 shows that at this point in time they were still offering DOCTOR WHO stories for sale that still don't exist to this day. The black and white stories on offer were:

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often referred to as a "Kinescope"

- Time Clocks: Clock which counts down the seconds to the beginning of a programme, to make the broadcast of programmes easier. These are not usually seen on transmission
- Videotape (or VT): For the scope of this article, this is the medium the majority of episodes of DOCTOR WHO were recorded on. Allusions are made to differentiate between 2-inch and 1-inch videotape, although for the ease of listing, 2-inch videotape may cover the spectrum between Quad (true 2-inch), Betacam SP and D3 (although this is not 2-inch) formats
- U-MATIC: .An industrial form of videotape, not usually up to transmission standard - can be Hi-band, Lo-band or SP
- 71 Edit: The first edited version of a programme, usually the transmitted version. If the programme is overlength, a 72 Edit is made from the 71 Edit, or the programme is started from scratch as a 72 Edit - the next edited version of the programme. However, a transmission copy may be a 73 or even a 74 Edit. Untransmitted 71 Edits usually have no sound effects or music added.

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DreamWatch Bulletin, winner of numerous Doctor Who Appreciation Society and Marvel awards for Best Fanzine, recently notched up a decade in print. As a celebration, this special volume unites the very best of the feature material that appeared in the first 100 issues.

Fully revised and updated, this unique book will provide a fascinating source of reference for all telefantasy fans, beautifully illustrated with stunning artwork and many previously unpublished photographs.

Also available in this volume:

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UK £11.99
US $29.95
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Specially posed publicity stills taken on the set of the missing episode 1 of *The Daleks' Master Plan* (1965), featuring William Hartnell, Kevin Stonery (Mavic Chen) and "Technic" extras.

The Edge of Destruction, The Web Planet, The Space Museum, The Time Meddler, Galaxy 4, Mission to the Unknown (interestingly listed as" Dalek Cutaway"), The War Machines, The Smugglers, The Tenth Planet, The Power of the Daleks, The Highlanders, The Underwater Menace, The Moonbase, The Macra Terror, The Faceless Ones, The Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear, Fury from the Deep, The Wheel in Space, The Dominators, The Mind Robber, The Invasion, The Krotons, The Seeds of Death, The Space Pirates and *The War Games.*

Those stories that were not listed for sale (for "copyright reasons" as stated in the document) had presumably been destroyed - either completely or in part - by this time. Also available was every Jon Pertwee episode in both black and white and colour formats, indicating that the destruction of colour material hadn't begun at this point.

WITHDRAWN, DE-ACCESIONED AND JUNKED!

ONCE THE BBC's rights to sell a programme had expired (usually after seven years from when the programme was made), the episodes were "Withdrawn (from sale), De-Accessioned (documentation for sales destroyed) and Junked (uncoiled and thrown into a skip!)". At this time no real storage facility existed at BBC Enterprises and cans of film were literally piling up in corridors constituting a fire hazard and thus endangering the BBC's chances of obtaining a certificate of insurance (fuller details of these events can be found in the aforementioned issues of DWB). Pamela Nash, in authorising the junking of all such old material (and not only DOCTOR WHO suffered), was arguably responsible for one of the greatest acts of vandalism in British Television history.

Between 1972 and 1974, all episodes of stories such as *The Dalek's Master Plan, The Evil of the Daleks, The Tomb of the Cybermen, The Web of Fear* and *Fury from the Deep* were junked. Out of these 35 episodes alone, only 8 survive to this day.

By 1977, a vast amount of episodes had been destroyed by BBC Enterprises. This junking spree culminated with the destruction of *The Time Meddler* and *Galaxy 4* (just after **The Lively Arts: Whose Doctor Who** documentary, and three weeks before the DWAS were due to buy prints of the episodes for that year's Panopticon convention) in early 1978. The process was stopped shortly before Enterprises were due to junk all seven episodes of *The Dead Planet* in 1978.

Galaxy 4 (1965): from the surviving episode 1 clip

THE BBC FILM & VIDEOTAPE LIBRARY

IN 1976, Philip Hinchcliffe (then Producer of DOCTOR WHO) wrote a reply to a letter Stephen James Walker sent to the production office, enquiring about old episodes of DOCTOR WHO:

"It is BBC policy to wipe all tapes after three years. This means that the vast majority of DOCTOR WHO programmes are no longer extant. The stories of more recent years are preserved for overseas sales, and I am at the moment investigating how much of the early material has been preserved for Archive purposes. I suspect it will be a very small amount".

Although at this point the BBC Archives (or Film and Videotape Library) in Windmill Road, Brentford, were keeping episodes of DOCTOR WHO, it was never intended that the BBC would be keeping old programmes en masse in its archives. In fact the Film Library only made a point of keeping selected episodes of DOCTOR WHO because they assumed that BBC Enterprises held all the negatives safely at Villiers House.

In 1947, an experimental form of telerecording was tried out in time to record for posterity the marriage of the Queen and Prince Philip. Throughout the fifties, the amount of telerecorded material grew, and the BBC Film library grew with it. However there was at no point in the BBC's Charter a provision to act as an archival body. The library was a luxury, and an expensive luxury at that. To this end, all programmes sent to the library were graded in importance and stored accordingly. When space became tight, it was the lower graded material that was disposed of to make room for more important acquisitions. At this point, the library only concerned itself with film, as video tape came solely under the jurisdiction of the Engineering Department. Material on video was then offered to BBC Enterprises, who would then take a 16mm telerecording of it if they wanted to sell it. Once BBC Enterprises had finished with a tape it was wiped.

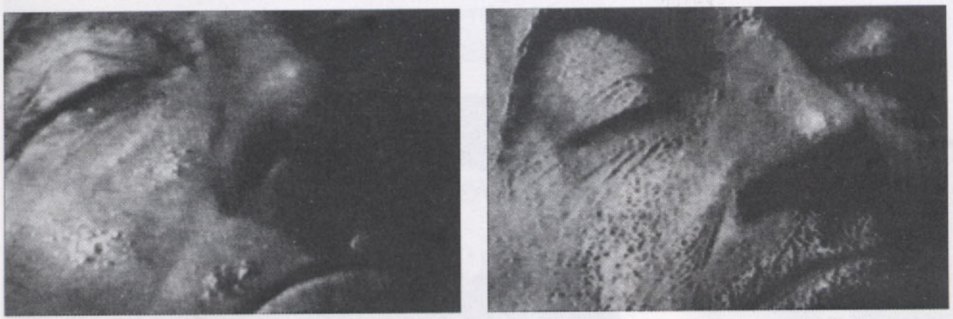
It was only by accident that the film library came to be in possession of any DOCTOR WHO material, as it was not normal practise to send film prints there for safe keeping.

It was only in 1978 when the post of Archive Selector was created, filled by Sue Malden, that BBC Archives decided to take stock of the situation regarding (amongst other shows) DOCTOR WHO. Almost immediately the control of video tapes was taken away from the Engineering Department. Next was to compile an inventory of all DOCTOR WHO episodes that currently remained in the archives. It was a very small list:

An Unearthly Child 1,2,3,4
The Keys of Marinus 5
The Dalek Invasion of Earth 5
The Romans 1,3
The Web Planet 2
The Crusade 3
The Space Museum 3
The Time Meddler 2
The Ark 3
The Gunfighters 4
The Tenth Planet 1,2,3
The Underwater Menace 3
The Moonbase 2,4
The Enemy of the World 3
The Wheel in Space 6
The Dominators 1,2,4,5
The Mind Robber 5
The Invasion 2,3,5,6,7,8
The Krotons 1,2,3
The Seeds of Death 1,2,4,5,6
The Space Pirates 2
The War Games 2,5,8,9
Spearhead from Space 1,2,3,4
Ambassadors of Death 1
The Claws of Axos 1,4
The Daemons 4
Day of the Daleks 1,2,3,4
The Sea Devils 4,5,6
The Mutants 3,4,5,6
The Three Doctors 1,2,3,4
Carnival of Monsters 1,2,3,4
Frontier in Space 4,5
Planet of the Daleks 1,2,4,5,6
The Green Death 1,2,3,4,5,6
The Time Warrior 1,2,3,4
Invasion of the Dinosaurs 2,3,4,5,6
Death to the Daleks 2,3,4
The Monster of Peladon 1,2,3,4,5,6
Planet of the Spiders 1,2,3,4,5,6

...plus all the Tom Baker stories from *Robot* onwards that had been made and shown at this point.

Certain episodes (such as *Day of the*



The only surviving clip from *The Tenth Planet* (1966) shows the regeneration sequence from episode 4

Daleks 1 - 4) were kept as examples of television at the time, whilst episodes such as *The Daemons* 4 and *The Ambassadors of Death* 1 were undoubtedly kept by mistake when the rest of the episodes from these stories were wiped - although Barry Letts clearly remembers asking for *The Daemons* not to be wiped whilst he was Producer.

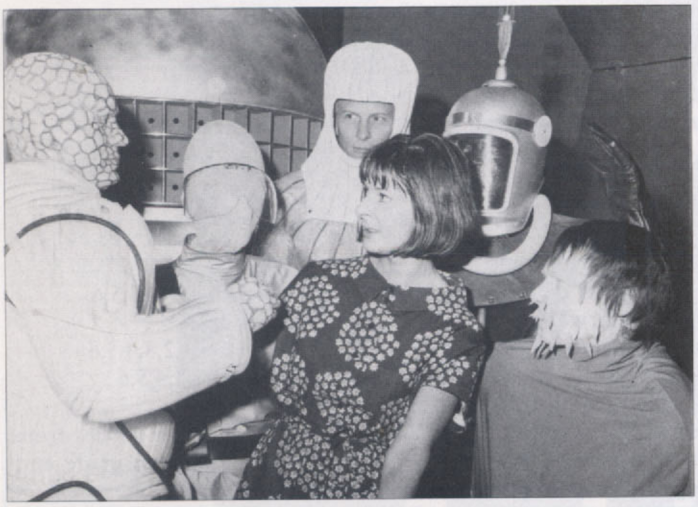
After this inventory was drawn up, a few (now famous) anomalies came to light. On November 5 1973 **Blue Peter** ran a feature to celebrate Doctor Who's tenth anniversary, and ordered copies of several episodes from which various clips were selected. Amongst these episodes were *The Daleks' Master Plan* 4 (from the film library) and *The Tenth Planet* 4 (presumably from Enterprises). These two episodes were never returned by the **Blue Peter** office (somebody having decided either to keep or destroy them), and to this day only the clips chosen from these two episodes to illustrate the feature survive. The person who ordered up the episodes signed the documentation as "John Smith"...

On a related note, apparently Biddy Baxter, the Producer of **Blue Peter** from the '60s up until the late '80s, was so furious when she discovered that old episodes of **Blue Peter** were about to be junked that she personally saw to it that all episodes were kept. This began in the mid-60s, and because of her action, some very old editions of the programme still survive today. Not only has this ensured the survival of many old clips of Doctor Who, but strangely enough one of the old spools of 625-line black and white 2-inch videotape from the late sixties now containing an episode of **Blue Peter** was once the original master tape of *The Enemy of the World* 3, before being wiped and re-used!

Nowadays the library keeps everything sent to it, and proceeds to grade all its contents with the letters A (most important) through to K (least important). (For example, A = works of artistic importance, B = material important in the history of television, F = programmes that represent the output of BBC TV). Stories such as *The Five Doctors* and *The Caves of Androzani* have been graded B, whilst standard Doctor Who stories are usually graded F.

RECLAIMING THE PAST

AS SOON AS the BBC film and videotape library discovered that BBC Enterprises still had episodes of Doctor Who in their vaults, a "raid" was quickly organised. Complete stories were uncovered in negative form comprising*The Dead Planet, The Edge of Destruction, The Keys of Marinus, The Aztecs, The Sensorites, Planet of Giants, The Dalek Invasion of Earth, The Rescue, The Romans, The Web Planet, The Space Museum, The Chase, The Ark, The Gunfighters, The Mind Robber* and *The Seeds of Death*. In some cases these episodes duplicated ones already held by the library, but all were in a better condition as the library generally only held viewing prints. (It has also been reported that *An Unearthly Child* 1-4 was found during this search, but it's possible that these prints were superior duplicates to those already held by the library).



Original Doctor Who producer Verity Lambert is accosted by an assortment of alien ambassadors from the missing episode *Mission to the Unknown*.

Contact was made with the British Film Institute and it was found to have copies of *The Dominators*, *The Krotons* and *The War Games*, copies of which were soon transferred to the BBC film library. A chance return visit by Sue Malden to BBC Enterprises yielded episode 1 of *The Web of Fear*, lying incongruously on top of a pile of film cans recently returned from overseas. A wrongly labelled tin of film already in the library's possession was found to contain the film print of the Pilot Episode, which was also archived. A private collector unearthed episode 2 of *The War Machines*, and once this was returned the tally of missing Hartnell and Troughton episodes, in 1980, stood at 136.

Once again the attention turned to BBC Enterprises in an attempt to plug the gaps in Jon Pertwee's era. Although no 625-line 2-inch tapes were kept, BBC Enterprises were able to offer the Archives 16mm black and white film telerecordings of *Spearhead from Space, Doctor Who and the Silurians, The Ambassadors of Death, Inferno, Terror of the Autons, The Mind of Evil, The Claws of Axos, Colony in Space, The Daemons, The Curse of Peladon, The Mutants, The Sea Devils, The Time Monster, Frontier in Space* and *Planet of the Daleks*. However, not a single 625 or 525-line colour Pertwee episode was ever returned by BBC Enterprises at this point, although they certainly held copies in 1974. Where these copies went is still a mystery to this day.

Television stations mainly in Canada (primarily TV Ontario) were able to furnish the BBC with 525-line 2-inch colour videotapes of *The Claws of Axos, The Curse of Peladon, The Mutants, The Time Monster* and *Death to the Daleks* 1 (to this day it has not been established where this NTSC copy came from). By 1980 only one Pertwee episode (*Invasion of the Dinosaurs* 1) was missing from the library in any shape or form.

In addition, off-air NTSC U-MATIC domestic video recordings of *Doctor Who and the Silurians, The Ambassadors of Death, Inferno, Terror of the Autons, Colony in Space, The Daemons, The Sea Devils* (1-3*)* and *The Mutants* (1 & 2) were obtained by the Archives - some of which are still held today as the only colour source for some of these episodes, and these have helped in the recent "re-colourisation" of many Pertwee episodes.

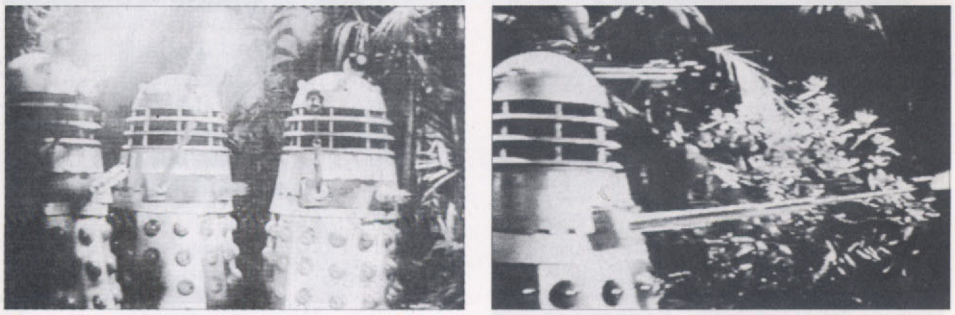
RETURNS 1982 - 1992

•*The Abominable Snowmen* 2: returned by a private film collector in February 1982.

•*The Reign of Terror* 6: returned by another private collector in May 1982.

•*Invasion of the Dinosaurs* 1: a black & white 16mm telerecording of the last missing Pertwee episode was returned in June 1983.

•*Colony in Space* 1,2,3,4,5 & 6 and *The Sea Devils* 1,2,3,(4,5 & 6): All episodes of



Another one bites the dust: *The Daleks' Master Plan* (1965), episode 2

these two stories were returned from Canada on 525-line 2-inch colour videotape to the BBC in June 1983.

•*The Daleks' Master Plan* 5 & 10: found in (of all places) a church basement in London in October 1983.

•*The Celestial Toymaker* 4: found in a wrongly labelled film can at ABC in Australia and returned in April 1984.

•*The Wheel in Space* 3: returned by a private collector in May 1984.

•*The Time Meddler* 1,(2,) 3 & 4 and *The War Machines* 1,(2,) 3 & 4: found at a TV station in Nigeria (along with the only complete prints of *The Web Planet* 1-6) in October 1984, and finally returned to the BBC early in 1985 (although the BBC already held the respective episode 2's at the time).

•*The Reign of Terror* 1,2,3 (& part 6 - again!): as a result of finding the Nigerian episodes, the BBC telexed about twenty foreign TV stations which had shown the programme at some point. One of the stations that responded was in Cyprus, who returned the episodes. Two weeks before the telex was actually sent, the episodes had already been discovered by an investigative DOCTOR WHO fan.

•*Inferno* 1,2,3,4,5,6 & 7: 525-line 2-inch colour videotapes of all episodes returned from a TV station in Canada in 1985.

•*Frontier in Space* 1,2,3, (4, 5) & 6 returned on 625-line 2-inch colour videotape from ABC, in Australia in 1985.

•*The Faceless Ones* 3 and *The Evil of the Daleks* 2: although rumoured to exist as early as 1985, these two episodes were returned in 1987 as a direct result of the first "Tellycon" convention in Birmingham. Both episodes returned to the BBC in April and May respectively.

•*The Time Monster* 6: a 625-line low-band (ie black and white) engineering tape found at the BBC in 1987.

•*The Ice Warriors* 1,4,5 & 6: found whilst clearing out an office at Villiers House, BBC Enterprises.

•*The Tomb of the Cybermen* 1,2,3 & 4: returned by a TV station in Hong Kong in late 1991.

•*Death to the Daleks* 1: a member of the Amateur Television Society provided the BBC with a 625-line 2-inch videotape of this episode, from which the BBC made their own D3 copy.

ARCHIVAL PROBLEMS

ALTHOUGH MATERIAL has been accumulated by the Archives over many years, storage space is not unlimited, and occasionally items have to be disposed of. This only happens in the case of duplicated material, and only the inferior copies are ever disposed of. This makes researching incredibly complex, as material once reported as existing sometimes..isn't! Some of the black and white Pertwee episodes (such as *Planet of the Daleks* 1,2,4,5 & 6) seem to no longer be in residence at the Archives. Although duplicates of many episodes do exist, this article is limited in the main to listing only the most superior copies.

Accidents do sometimes occur, although not very often. When BBC Enterprises ordered up episode 1 of *The Awakening* a few years ago, they found that the videotape was irreparably scratched and consequently unplayable. However, the repeat compilation of this story still survives plus all the film sequences, and no actual material has been lost! For overseas sales purposes, the compilation has been re-edited into a two part version again by BBC Enterprises.

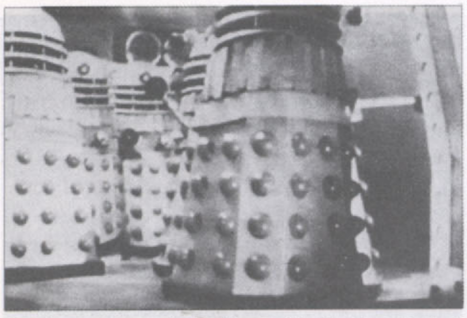
Other problems occur when storing such a large amount of material. Black and white film prints can sometimes get scratches or fade, although fading is more predominant in colour film (this has not yet occurred with *Spearhead from Space*). Videotapes can suffer from White Oxide ("White Ox") which causes the video machine heads to clog and salvage copies have to made (an example of this came in 1981 when *Carnival of Monsters* was scheduled to be repeated and the original tape of episode 3 ended up being junked after a salvage copy was made for transmission).

While the Archives keep many Pertwee Episodes in the 525-line NTSC format on 2-inch videotapes, only a proportion of them have actually been converted to 625-line for storage, although BBC Enterprises keep a full set of conversions for the purposes of overseas sales. Similarly, many of the black and white episodes are kept in the negative format only, whilst some have both positive and negative prints. Again, no differentiation is made. In addition to this, many black and white episodes are kept mute (ie no sound on the print), with a separate magnetic (SepMag) spool which contains just the sound.

Sometimes only prints of episodes are held from which negatives are then struck - the video release of *The Tomb of the Cybermen* was taken directly from the returned film prints. Should the programme be repeated new prints will be struck from the negatives made from these prints, thus dropping two film generations in the process.

As the method of transmission by the BBC has changed over the years (from 2-inch, to 1-inch, and more recently to D3), so the number of episodes kept in multiple formats has increased, as clips and repeats need to be "up-graded" for transmission (the last time DOCTOR WHO was transmitted from film was for the repeat of episode 4 of *The Krotons* in 1981). 2-inch (or Quad) videotape machines have four video heads (hence their name) on a drum spinning at 15,000 r.p.m., which is five times faster than 1-inch (which only has one head). Although this makes 2-inch recordings superb quality, it does put an awful lot of strain on the tape. It is quite common for a 2-inch tape to snap in one or more places simply by playing it, so programmes are re-mastered for re-transmission, although the original recordings are always kept. 525-line 2-inch material is never transmitted for that reason, and also because the colour has to be constantly corrected. Dropouts on the 525-line tape can cause conversion errors resulting in flashes appearing on screen, which would be unacceptable in a

The Daleks' Master Plan (1965), episode 4



Daleks on the march: *The Power of the Daleks*, episode 5

transmission situation.

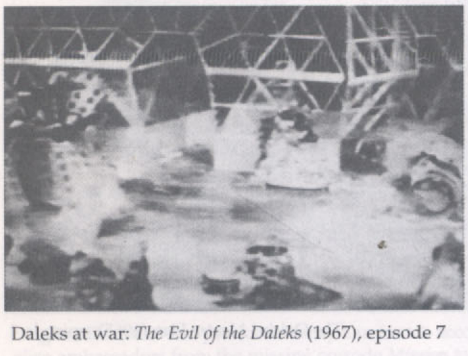
The enormity of the collection of film and videotape held by the BBC means that occasional items go missing due to being mis-filed. This occurred with a spool of film from episode 2 of *The Daleks Master Plan*, which was ordered-up for inclusion in the 1992 programme **Resistance is Useless**. When the film arrived it wasn't the scenes the programme-makers were hoping for; instead it was 100 seconds of film from episode 1 of the same story - film that no-one up to then knew existed. This footage has since been recovered.

THE ARCHIVES TODAY

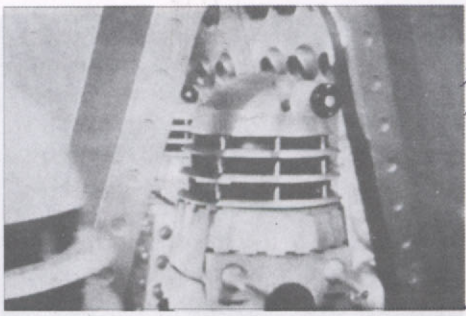
CLEAN OPENING & CLOSING TITLES

FROM *An Unearthly Child* through to *The War Games*, DOCTOR WHO only had specially commissioned titles for the start of the programme, with the end credits usually rolling over a black screen. From *Spearhead from Space*, both opening and closing titles were used, and these are all included in the listings below.

- **William Hartnell:** 8 x 35mm black and white film rolls (includes all build-up material)
- **Patrick Troughton:** 8 x 35mm black and white film rolls, 3 x 16mm black and white film rolls (includes much unused material)
- **Jon Pertwee:** 8 x 35mm black and white film rolls (this is unused material, parts of which are featured on the Pertwee Years tape), and 4 x 35mm colour film rolls 7 x 16mm colour film rolls (some of these are the *Ambassadors* and *Inferno* openings), 4 x 16mm colour film rolls (these are season 11 versions and *Spearhead* title mattes)
- **Tom Baker:** 8 x 35mm colour film rolls and 1 x 16mm colour film roll (these are both versions, with the 16mm copy being the season 12-17 version)
- **Peter Davison:** 6 x 35mm colour film rolls
- **Colin Baker:** 2 x 35mm colour film rolls
- **Sylvester McCoy:** A copy of the clean opening/closing titles exists on a 1-inch video that was produced by CAL Graphics. The tape also includes material from the pre-credit sequence from *Time and the Rani* featuring the TARDIS flying through space.



Daleks at war: *The Evil of the Daleks* (1967), episode 7

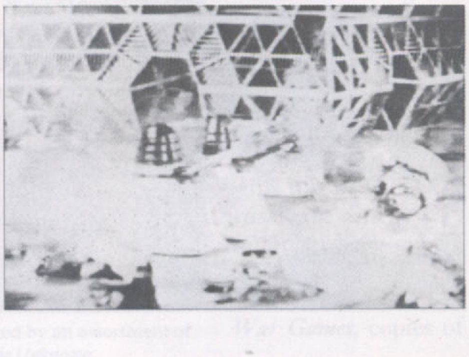


In addition to these film rolls, there are separate magnetic spools for the music. The master copies of the music spools are held by the Radiophonic Workshop.

EPISODES AND NOTES

WILLIAM HARTNELL & PATRICK TROUGHTON

X	*Pilot Episode*: 1	
X	*An Unearthly Child*: 1,2,3,4	(4)
X	*The Dead Planet*: 1,2,3,4,5,6,7	(7)
X	*The Edge of Destruction 1,2*	(2)
	Marco Polo	(7)
X	*The Keys of Marinus*: 1,2,3,4,5,6	(6)
X	*The Aztecs*: 1,2,3,4	(4)
X	*The Sensorites*: 1,2,3,4,5,6	(6)
	The Reign of Terror: 1,2,3,6	(6)
X	*Planet of Giants*: 1,2,3	(3)
X	*Dalek Invasion/Earth*: 1,2,3,4,5,6	(6)
X	*The Rescue*: 1,2	(2)
X	*The Romans*: 1,2,3,4	(4)
X	*The Web Planet*: 1,2,3,4,5,6	(6)
X	*The Crusade*: 3	(4)
X	*The Space Museum*: 1,2,3,4	(4)
X	*The Chase*: 1,2,3,4,5,6	(6)
X	*The Time Meddler*: 1,2,3,4	(4)
	Galaxy 4	(4)
	Mission to the Unknown	(1)
	The Myth Makers	(4)
X	*Daleks' Master Plan*: 5,10	(12)
	The Massacre	(4)
X	*The Ark*: 1,2,3,4	(4)
X	*The Celestial Toymaker*: 4	(4)
X	*The Gunfighters*: 1,2,3,4	(4)
X	*The Savages*	(4)
X	*The War Machines*: 1,2,3,4	(4)
	The Smugglers	(4)
	The Tenth Planet: 1,2,3	(4)
	The Power of the Daleks	(6)
	The Highlanders	(4)
X	*The Underwater Menace*: 3	(4)
X	*The Moonbase*: 2, 4	(4)
	The Macra Terror	(4)
	The Faceless Ones: 1, 3	(6)
X	*The Evil of the Daleks*: 2	(7)
X	*Tomb of the Cybermen*: 1,2,3,4	(4)
X	*The Abominable Snowmen*: 2	(6)
X	*The Ice Warriors*: 1,4,5,6	(6)
X	*The Enemy of the World*: 3	(6)
	The Web of Fear: 1	(6)
	Fury from the Deep	(6)
X	*The Wheel in Space*: 3,6	(6)
X	*The Dominators*: 1,2,3,4,5	(5)
X	*The Mind Robber* 1,2,3,4,5	(5)
X	*The Invasion*: 2,3,5,6,7,8	(8)
X	*The Krotons*: 1,2,3,4	(4)
X	*The Seeds of Death*: 1,2,3,4,5,6	(6)
X	*The Space Pirates*: 2	(6)
X	*War Games*: 1,2,3,4,5,6,7,8,9,10	(10)



All of the above episodes exist on 16mm black and white film, apart from the following:

The Dalek Invasion of Earth 5, The Wheel in Space 6, The Dominators 3, The Mind Robber 5 and The Space Pirates 2, which exist as 35mm black and white telerecordings.

Some episodes exist on D3 video format in addition to the film telerecordings (for example *The Time Meddler* 1-4 and *The Mind Robber* 1-5) due to the recent BBC2 repeats, whilst episodes such as *An Unearthly Child* 1 exist on 625-line videotape.

The BBC also holds several episodes from this era that were dubbed into foreign languages for sales overseas. These are:

The Edge of Destruction 1	Arabic/Spanish
The Edge of Destruction 2	Arabic
The Keys of Marinus 1	Arabic
Planet of Giants 2	Arabic
Planet of Giants 3	Arabic
The Dalek Invasion of Earth 1	Arabic
The Dalek Invasion of Earth 6	Arabic

NOTES

THE PILOT EPISODE is the originally recorded version of *An Unearthly*

*Child*1, with a few minor script and effects changes. The scenes set inside the TARDIS were recorded three times (although the second attempt didn't get very far!). All footage survives, and fans have had the chance to see both full versions of the TARDIS scenes, as the material used in the version shown on BBC2 on 26th August 1991 is different to that used in the version of the episode used on the Hartnell Years video

•*The Dalek Invasion of Earth*: two transmitted trailers (one "long" and one "short") for episode 1 exist on separate film prints

•*The Web Planet* 1: also exists as an overseas version, that doesn't have the reprise from *The Romans*, whilst episode 6 also exists as an overseas version with the caption "NEXT EPISODE - THE SPACE MUSEUM" on the end credits (as opposed to "NEXT EPISODE - THE LION")

•*The Time Meddler* 4: missing a few seconds from the scene where the Vikings get stabbed by the Saxons

•*The Celestial Toymaker* 4: missing its "NEXT EPISODE" caption

•*The War Machines* 3 and (more especially) 4: missing several scenes of varying importance, including dialogue and battle scenes. A small spool of 35mm film exists of footage of the Post Office Tower and a War Machine on location. This contains material not used in the finished programme but, strangely enough, is listed under a **Blue Peter** programme number

•*The Faceless Ones* 3: has several cuts where the print has been damaged and "jumps" quite badly on occasions, and so is not of a broadcastable standard

•*The Evil of the Daleks* 2: has cuts made to both the opening titles and the end credits. Although this story was repeated in 1968 (either on 16mm film or 625-line videotape taken from the film prints, but not 405-line converted to 625 -line videotape, as has been suggested), the repeated version does not exist

•*The Abominable Snowmen*: original. 35mm black and white insert film (ie not a telerecording) of the location footage for this episode exists and is superior in quality to the telerecorded episode

•*The Wheel in Space* 6: also exists as a 35mm slash print with an incomplete soundtrack

•*The Dominators* 4 and 5: a few minor cuts in scenes where characters are killed. It is not known whether these cuts are on all copies of the episodes held by the BBC.

CLIPS FROM MISSING EPISODES

x - Seen

X •*Galaxy 4* 1: a clip (from a telerecording) of the Doctor talking to Maaga, as featured on the documentary **The Lively Arts: Whose Doctor Who** as transmitted 03/04/77 (30").

X •*The Dalek Master Plan* 1: silent 35mm black and white insert film (shot in the studio - not a telerecording) which contains scenes of Mavic Chen's space craft landing at the Dalek city, a smoke overlay, the TARDIS materialising on Kembel, and Kert Gantry being killed by a Dalek (100")

X •*The Daleks' Master Plan* 2: 35mm insert film footage of the Daleks burning down the forest on Kembel, Mavic Chen's space craft in the Dalek city, and another smoke overlay. This footage was mislaid for some time, but was rediscovered in October 1993 (19") X - Part 3 Clip - 50s

X •*The Daleks' Master Plan* 4: two clips culled for the 5 November 1973 edition of Blue Peter The first is Katarina's death scene (55"), and the second is the Dalek activity inside the Dalek ship which has been partly re-dubbed with sound apparently from the episode "Devils Planet"(20")

X •*The Tenth Planet* 4: the Hartnell/Troughton regeneration, also from the 5th November 1973 edition of **Blue Peter.** Like *The Daleks' Master Plan* 4, this episode was never returned by the Blue Peter office (27")

•*The Power of the Daleks* 4: a short model sequence of the Dalek production line is reputedly in existence on a programme called "C for Computer", but is not thought to be in the BBC Archive

X •*The Power of the Daleks* 5: The infamous "Daleks-conquer-and-destroy" sequence which exists (from a telerecording) on an edition of **Blue Peter** transmitted 27 November 1967. A shorter version of this clip is used on a 1968 edition of **Whickers World** titled "I Don't Like My Monsters to have Oedipus Complexes", although this is from film (not a telerecording)

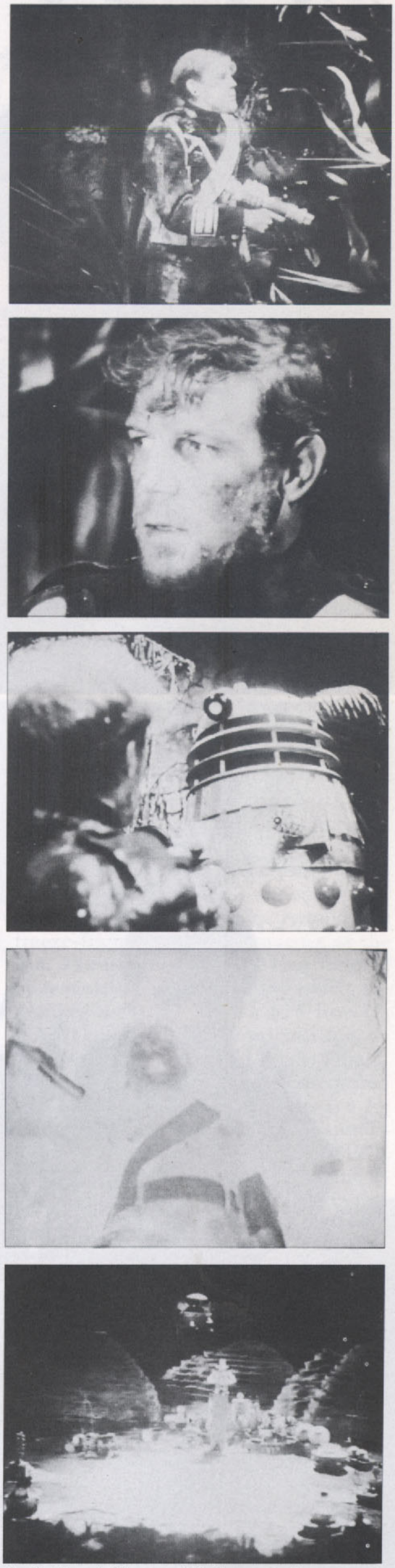
X •*The Macra Terror* 2: the scene of the Doctor running from the camp, as re-used in *The Three Doctors* 1 (3")

X •*The Evil of the Daleks* 7: rough effects footage of model Daleks doing battle (3")

X •*Fury from the Deep* 1: the TARDIS falling into the sea, as re-used in *The War Games* 10 (10")

X •Additional location footage from *The Highlanders* 1 and *Abominable Snowmen* 2 survives. The former briefly features Patrick Troughton emerging from the TARDIS cued by a clapperboard (2"), while the latter is the only known blooper tape from his era. In the final frame of Travers, Jamie andVictoria running down the hill to untie the Doctor, Deborah Watling slips and drops out of frame with a high-pitched yelp. All of the 16mm location footage from this episode exists along with its separate magnetic soundtrack. Because it is not a telerecording the picture quality if excellent and many of the scenes over-run from those used in the transmitted version.

•Addtional home movie footage of the



A selection of off-screen stills from recently recovered footage, *The Daleks' Master Plan* (1965), episode 1

location work on *The Smugglers* and *The Abominable Snowmen* (taken by Gerald Blake) also exists, but not in the archives.

JON PERTWEE

•For a full listing of the episode formats in which the Jon Pertwee era episodes are held, see the chart on this page.

	A	B	C	D	E	F	G	H	I	J
Spearhead from Space						All				All
Dr Who & the Silurians				All	All		All			
The Ambassadors'Death	1			5	All		All			
Inferno		All	All		All		All			
Terror of the Autons				All	All		All			
The Mind of Evil							All			
The Claws of Axos	1,4	1-3	All				All			
Colony in Space		All	All		All		All			
The Daemons	4			1-3,5	All		All			
Day of the Daleks	All									
The Curse of Peladon		1,2,4	All				All			
The Sea Devils	4-6	All	All		1-3		All			
The Mutants	3-6	1,2	1,2				All			
The Time Monster		All	All				All	6	6	
The Three Doctors	All									
Carnival of Monsters	All									
Frontier in Space	All						All			
Planet of the Daleks	1,2,4-6						3			
The Green Death	All									
The Time Warrior	All									
Invasion of'Dinosaurs	2-6						1			
Death to the Daleks	All	1	1							
The Monster of Peladon	All									
Planet of the Spiders	All									

A = 625-line 2-inch colour videotape (includes D3, Betacam & 1-inch dubs)
B = 525-line 2-inch colour videotape
C = 525-line converted to 625-line
D = "Recolourised" D3 (picture from b&w film, colour from 525-line U-MATIC tapes)
E = 525-line U-MATIC domestic recordings
F = 16mm Colour film
G = 16mm black & white telerecordings
H = 625-line b&w 2-inch videotape
I = "Recolourised" D3 (picture from b&w videotape, colour from 525-line 2-inch)
J = 16mm black & white film (not telerecordings)

NOTES

•*The Ambassadors of Death*: the specially shot trailer for episode 1 exists at the end of the black and white film print of episode 7 of *Doctor Who and the Silurians*. Although episode 5 is the only complete "re-colourised" episode to date, material from other episodes has also been restored to colour in this way

•*Inferno*: the colour 525 line videotape of episode 5 includes a scene of the eruption survivors crowded round a radio. The radio announcer is voiced by Jon Pertwee and the scene wasn't shown in the UK on the story's original transmission (but was shown on the UK Gold repeat)

•*The Claws of Axos*: a 90-minute 625-line 2-inch master videotape of studio recorded scenes from the first 2 episodes exists. This includes the originally shot title sequence for this story, with the working title "The Vampire from Space" captioned in. This contains the only PAL material in existence for episode 2. ("The Vampire from Space" is also the title of the story according to the Time Clock on part 1)

•*The Curse of Peladon*: in addition to the 4-part 525-line version, there is also the 2 x 50 minute version that was transmitted as part of the "Doctor Who and the Monsters" season in 1982

•*The Sea Devils*: the 625-line 2-inch colour tape of episode 5 suffers from Quad Scratching, and when the story came to be repeated in 1992, it was decided to transmit the NTSC conversion instead

•*The Time Monster*: episode 6, although existing on 625-line 2-inch videotape, is only in black and white (not colour as first thought when the episode came to light). However, this has been "re-colourised" with the colour signal being taken from the 525-line NTSC conversion, in a similar manner to the process used on The Daemons (amongst others). This version was shown recently on UK Gold

•*Carnival of Monsters*: episode 2 also exists as a 525-line 71 Edit (as shown in Australia). This contains extra scenes and alternative opening and closing credit music. Episode 4 also exists as a slightly edited version as transmitted in the BBC2 repeat series "The Five Face of Doctor Who" in 1981

•*Frontier in Space*: episode 5 also exists on 625-line as a 71 Edit (the duration is listed as being 1 minute longer than the transmitted version), complete with the alternative opening and closing credit music as listed above

•*The Green Death*: episode 5 also exists as a longer 71 Edit (10 seconds longer than the transmitted version), with no music or effects added

•*Invasion of the Dinosaurs*: black and white 16mm film sequences exist for episode 1, which are slightly better quality than the versions kept on the telerecorded version of this episode. Episode 3 exists as a fully mixed and edited longer 71 Edit, which has extra scenes

•*Death to the Daleks*: a 90-minute 625-line 2-inch videotape exists of a complete studio recording

•*Planet of the Spiders*: the 625-line 2-inch tape of episode 2 suffers from a small amount of Quad Scratching. This story also exists as a 1' 45" compilation, as transmitted on 27 December 1974. For length reasons, this is held over two spools.

TOM BAKER

As all the Episodes from this era onwards exist in full, only "special" examples, or problems that are apparent with existing material, will be mentioned.

•*The Ark in Space*: also exists as a repeat compilation, as transmitted on 20 August 1975

•*The Sontaran Experiment*: also exists as a repeat compilation, as transmitted on 9 July 1976

•*Genesis of the Daleks*: The 625-line 2-inch tape of episode 1 suffers from a small amount of Quad Scratching. Also exists as a repeat compilation as transmitted on 27 December 1975, and as 2 x 45 minute compiled episodes as transmitted as part of the "Doctor Who and the Monsters" season in 1982. Longer 71 Edits of this two-part version also exist

•*Pyramids of Mars*: the 625-line 2-inch videotape of episode 2 has a tracking fault. The story also exists as a repeat compilation as transmitted on 27 November 1976

•*The Brain of Morbius*: episode 1 is missing a small sequence of music towards the end of the episode for reasons unknown. The story also exists as a repeat compilation as transmitted on 4 December 1976

•*The Deadly Assassin*: the master spool of videotape for episode 3 was edited after it's initial transmission to remove the freeze-frame drowning sequence at the end. The sequence has since been restored by remastering the episode and adding the missing material from a 625-line U-MATIC recording of the original episode 3. This version is not held by the Film & Videotape Library but by BBC Enterprises

•*The Robots of Death*: also exists as a 2 x 50 minute repeat compilation as transmitted on 31 December 1977 - 1 January 1978

•*Image of the Fendahl*: the 625-line 2-inch videotape of episode 1 suffers from a small amount of dropout at the beginning of the tape

•*The Creature from the Pit*: episode 3 also exists as a longer 71 Edit. One shot (of a character being stabbed) was removed before transmission

•*Shada:* all studio recordings (on 625-line videotape) and location recordings (on 16mm film) are kept. These have been edited and post-produced to be released on the BBC Video release, with added narration by Tom Baker. This version is kept only by BBC Enterprises.

Opposite page: Patrick Troughton with Michael Craze and Anneke Wills from the lost 1966 tale, *The Highlanders*.

Action scenes being prepared for one of the most sought-after missing stories, *Fury From the Deep* (1968)

PETER DAVISON

Thus from this point on, in addition to complete copies of all the episodes, the following material is also kept:

•*Earthshock*: also exists as a 2 x 50 minute repeat compilation, as transmitted. in the "Doctor Who and the Monsters" season in 1982

•*Time-Flight*: one 625-line 2-inch studio spool exists; although listed as episode 3, it probably contains material from other episodes

•*Snakedance*: two studio recorded spools also exist for this story

•*The Five Doctors*: also exists as a 71 Edit over two spools with a running time of 97'35". In addition 22 effects, studio and film transfer spools exist - everything that was ever recorded for this story. On top of this, a 4-part repeat version exists as transmitted in August 1984 and sold overseas

•*The Awakening*: the 625-line videotape of episode 1 is severely scratched and is unplayable. The programme also exists as a 50-minute compilation as transmitted on 20 July 1984. All film sequences for this story also exist

•*Resurrection of the Daleks*: originally recorded and edited as 4 x 25 minute episodes. These four episodes exist as 72 Edits. In addition episode 1 exist as a 71 Edit which has a running time of 26'58" (two minutes longer than the 72 Edit). When the decision was taken to show the story as 2 x 50 minute episodes the 72 Edits were edited down to obtain the 73 Edits that were used for transmission. BBC Enterprises are thought to hold 71 Edits for all 4 episodes. Finally, a spool of the edited "flashback" sequences, as seen on a monitor during the Doctor's mind probe, exists.

COLIN BAKER

•Although season 22 was transmitted in the UK as 45 minute episodes, it was sold abroad as 25 minute episodes. These 25 minute versions of *Attack of the Cybermen* (4 episodes), *Vengeance on Varos* (4 episodes), *The Mark of the Rani* (4 episodes), *The Two Doctors* (6 episodes), *Timelash* (4 episodes) and *Revelation of the Daleks* (4 episodes) are all held by BBC Enterprises

•*The Two Doctors*: 26 effects, studio and film transfer videotape spools from all 3 episodes existed up until at least last year, although it appears they were recently disposed of. Episode 1 also exists as an earlier 71 Edit (duration 34'10" - they probably gave up at this point and started again for the 72 Edit). Episode 2 and 3 only exist as the transmitted versions - both 72 Edits

•*Revelation of the Daleks*: episode 1 also exists as a longer 71 Edit (duration unknown), and also has a 64'40" duration recording spool. The transmitted version of episode 2 is the 73 Edit, although none of the earlier edits exist - this probably differs from the 72 Edit (which presumably would have been the intended transmission tape) in that the word "Blackpool" would have been removed. The 4-episode version, as repeated in 1993 on BBC2, also exists in the Film & Videotape Library and is probably the same as BBC Enterprises' overseas copy

•*The Trial of a Time Lord*: The following is what exists (in addition to the transmitted episodes) from the 14-part season 23:
Episode 1: Inserts spool and a 71 Edit;
Episode 2: Two recording spools and a 71 Edit
Episode 3: One recording spool and a 71 Edit
Episode 4: 71 Edit
Episode 5: Five recording spools and a 71 Edit
Episode 6: 71 Edit (25'50")
Episode 7: 71 Edit (25'22"), 72 Edit (28'00"). 73 Edit is transmitted version.
Episode 8: No extra material
Episode 9: 11 recording spools, 71 Edit (29'30"), 72 Edit (24'45"), 73 Edit is transmitted version
Episode 10: 4 recording spools and a 71 Edit - 24'47"
Episode 11: 13 recording spools and a 71 Edit - 23'55", shorter than transmitted version
Episode 12: 2 recording spools and a 71 Edit - 25'47"
Episode 13: 1 recording spool and a 71 Edit - 26'27"
Episode 14: 1 recording spool and a 71 Edit - 30'33", a 72 Edit - 30'21", a 73 Edit - 29'30", a 74 Edit - 27'06". The 73 Edit is the transmitted version.

SYLVESTER MCCOY

•*Time and the Rani*: episode 1 has a staggering 38 recording spools, plus a 71 Edit - duration 27'00". Episode 2 also exists as a 71 Edit - duration 27'00". Episode 3 has 23 recording spools and a 71 Edit - duration 28'00". Episode 4 also has a 71 Edit duration 20'00" - shorter than the transmitted version

•*Paradise Towers*: 14 recording spools exist for episode 1, plus a 71 Edit - duration 24'38" (without end credits). Episode 2 has a 71 Edit - duration 24'12". Episode 3 has 18 recording spools and a longer 71 Edit - duration unknown. Episode 4 has 4 recording spools and a 71 Edit - duration 26'30"

•*Delta and the Bannermen*: 47 recording spools exist for episode 1, along with a 71 Edit - duration 32'28". Episode 2 has a 71 Edit - duration 27'07" and a 72 Edit - duration 24'33", with the 73 Edit being the transmitted version. Episode 3 has 16 recording spools and a 71 Edit - duration 24'38"

•*Dragonfire*: Episode 1 has a 71 Edit - duration 24'00". Episode 2 has a 71 Edit - duration 26'00". Episode 3 has 11 recording spools and a 71 Edit - duration 26'09"

•*Remembrance of the Daleks*: episode 1 has a spool containing the pre-credits sequence, 4 recording spools, and a 71 Edit - duration 26'09". Episode 2 has 4 recording spools and a 71 Edit - duration 26'30". Episode 3 has 14 recording spools and a 71 Edit - duration 28'46". Episode 4 has 3 recording spools and a 71 Edit - duration 26'56". In short, everything that was recorded for this story still exists

•*The Happiness Patrol*: episode 1 has 13 recording spools, a 71 Edit - duration 34'00", and a 72 Edit (minus end credits) - duration 24'49", with the transmitted version being a 73 Edit. Episode 2 also exists as a 71 Edit - duration 29'36". Episode 3 also exists as a 71 Edit - duration 27'23", and a 72 Edit duration unknown, the transmitted version being a 73 Edit

•*Silver Nemesis*: episode 1 also exists as a 71 Edit - duration 31'00". Episode 2 also exists as a 71 Edit - duration 30'00". Episode 3 also exist as a 71 Edit - duration unknown, and a 72 Edit - duration 27'00", the transmitted version being a 73 Edit

•*The Greatest Show in the Galaxy*: episode 1 also exists as a 71 Edit - duration 27'00". Episode 2 also exists as a 71 Edit - duration 23'05" (shorter than the transmitted version). Episode 3 also exists as a 71 Edit - duration 28'50". Episode 4 only exists as the transmitted version

•*Battlefield*: episodes 1 and 2 both have 71 Edits. Episode 3 has 2 recording spools and a 71 Edit that lasts only 7 minutes. Episode 4 has a 71 Edit - duration 26'30". Studio recorded material showing Sophie Aldred's near brush with death in the cracked water tank also exists on an internal BBC training video as an example of how things can go wrong in a television studio

•*Ghost Light*: No 71 Edits exist for this story, but a single studio recording spool - duration 77 minutes - exists

•*The Curse of Fenric*: 71 Edits of all 4 Episodes (Episode 1: duration 28.00, Episode 2: duration 26.00, Episode 3: duration 25.51, Episode 4: duration unknown) exist, plus a recording spool of underwater footage

•*Survival*: 71 Edits of all 3 episodes (episode 1: duration 2'00", episode 2: duration 25'15", episode 3: duration 5'00") exist, along with all recorded material

•NB: Both *Silver Nemesis* and *The Curse of Fenric* have been released by BBC Video with extra footage. These re-edited versions of the episodes are held by BBC Enterprises only.

OUTAKES /CHRISTMAS TAPES

Outakes and general hi-jinks from certain stories exist on the following BBC VT Christmas Tapes (*) or BBC programmes.

The Sun Makers (White Powder Christmas(*))
The Androids of Tara (White Powder Christmas (*))
The Armageddon Factor (White Powder Christmas (*) & Good King Memorex (*))
City of Death (Good King Memorex (*))
The Awakening (**The Late, Late Breakfast Show**)
The Five Doctors (**The Late, Late Breakfast Show**)
Delta and the Bannermen (**The Noel Edmonds Roadshow**)
Silver Nemesis (**The Noel Edmonds Roadshow**)

•All clips on the "Good King Memorex" tape have "BBC VT" superimposed in the top left hand corner of the picture. See DWB109 for more information on the BBC VT Christmas tapes

•A "spoof" programme - "The Making of *Delta and the Bannermen*" - was compiled by the production team,which contains gaffs, outakes and specially recorded material from this story. Although this doesn't exist in the archives, copies do survive, somewhere...

MISCELLANEOUS ITEMS

•Behind the scenes footage exists on the following BBC programmes: **The Lively Arts: Whose Doctor Who** (*The Talons of Weng-Chiang*); **Breakfast Time** (*Time and the Rani*); **Take Two** (*The Curse of Fenric*); **But First This...** *(Delta and the Bannermen)*, with footage from behind-the-scenes of *Silver Nemesis* existing on the NJN documentary **The Making of DOCTOR WHO**, which has recently been released by BBC Enterprises, and *Mindwarp* on a 1986 edition of the French sci-fi TV programme "Temps/X".

•Special internal/press trailers for seasons 24, 25 and 26 were produced by the BBC. These also probably exist, if only on U-MATIC or VHS. More doubtful is the existence of the specially recorded trailer for season 17, although again VHS copies are known to exist

•An old edition of **Blue Peter** (transmission date unknown) contains a clip of two Daleks gliding around an empty studio in its opening titles the, origin of which is not known

•Oh yes, **K9 & Company: A Girl's Best Friend** exists too! ■

● *The author would like to thank the following for their help in the compilation of this article: Ian McLachlan, Paul Vanezis, Steve Roberts, Stephen James Walker and Jan Vincent Rudzki.*

● *Authors Footnote: For ease of reference, stories that can be referred to by a variety of titles (for example "100,000BC", "The Tribe of Gum" and "An Unearthly Child" have all been used at some point to describe the title of the first ever 4-part Doctor Who story) have been referred to in this article by the title they are most commonly known as; the title used by the BBC Film and Videotape Library. Individual episode titles (where applicable) have not been used in most cases again for ease of reference. Although a great variety of on-screen versions of episode identifications have been used throughout the programme's history (eg "Episode 1", "Episode One", "One", "Part One", etc) no attempt has been made to include them in this article. Life's too short...*

*- **Richard Molesworth**.*

Jeremy Bentham explains why one of DOCTOR WHO's long lost stories - William Hartnell's *Marco Polo* - is...

The Forgotten Masterpiece

As Historian in the earliest days of the Doctor Who Appreciation Society, **Jeremy Bentham**'s reputation for sound and perceptive information on all aspects of the series remains unparalleled.

In the early 80s, he broke away from the Society to launch CMS's exhaustive story-by-story documentation of DOCTOR WHO - designed primarily as a reference guide for the fact-hungry enthusiasts, but also serving as a definitive encyclopedia on the evolution of a long-running British television series (currently nearing the end of the Tom Baker era under the sub-banner **In-Vision**).

Jeremy has contributed extensively to **DWB** off and on since **DWB14** (his first submission being an article on the so-called "Afrotapes" episode find in Nigeria), and for **DWB57** he penned this thoughtful and eye-opening piece on the DOCTOR WHO story he defends to this day as the all-time classic. The stills accompanying this essay were taken off-screen by an early fan at the time of the story's one and only screening in Australia.

Opposite page: This story is partially preserved by an abundance of richly colourful photographs, as this selection demonstrates

A SAD TREND of the last few years has been the gradual relegation of the William Hartnell stories to the forgotten backwaters of DOCTOR WHO mythology. The greater majority of surveys and polls consistently vote many of the earlier stories into bottom positions, while even on TV itself in America the mass rerunning of every intact serial of the first two Doctors a few years ago produced only ripples of interest from die-hard Whovians and poor ratings compared to those normally achieved for the Pertwee and Tom Baker incarnations.

The culprit is undoubtedly the passing of time. Place even the poorest of modern generation DOCTOR WHO stories up against an early '60s show and the technical values of the former will easily overwhelm the budget-starved efforts of the latter. A fact of life is that television has made quantum leaps within its own technology, bringing the mechanics of programme making far more in line with those of the film industry against which it has always sought to compete.

Furthermore, people's perceptions of an old show's quality are, if only subconsciously, irretrievably coloured by its technical merit. This is because the yardstick - the pointer to the "average" as it were - has moved on with all the technical up grades so that even the dullest, most mundane episode of an imported soap opera will have more pace, more intercuts, more scene changes, and overall a much glossier look than all but the absolute best of programmes made twenty years or more back. Then, perception thresholds accepted black and white as the norm and, subconsciously, less use of film, less scene switches and even continuing recording as the norm. Faced with all this, black and white TV has no option but to accept its role as the poor relation of colour broadcasting.

Which is a pity, because it means the true appreciators of television's past will only be those with cherished memories or collectors with extensive video libraries, although even here it is questionable how many collectors regard their archives as precious jewels to be cherished for their intrinsic quality, or just as 'old curios' to be dug out for the amusement of others when occasion gives rise.

The upshot of that introduction is a plea for justice for those yesteryear DOCTOR WHO stories which, if nothing else, ought to be remembered for establishing the programme's very solid groundbase and setting it on its course for the twenty-six years on air it has so far enjoyed.

Of that epoch-making first season, almost everything thankfully survives. The world-wide sales of the first two Hartnell years were unquestionably a factor in the preservation of their master negatives by BBC Enterprises, beyond the reach of the mass purges during the '70s. But one gap is very noticeable by its existence: the loss of *Marco Polo*.

If artistic merit and historical perspective had been worthier priorities in the preservation of old material, it is very likely *Marco Polo* would be safe to this day. Indeed it is a puzzle, for which a definitive answer has yet to be provided as to why that serial - along with two other historically-based shows (*Reign of Terror* and *The Crusade*) - were selected for junking, while others from those years (*The Aztecs* and *The Romans*) remained untouched.

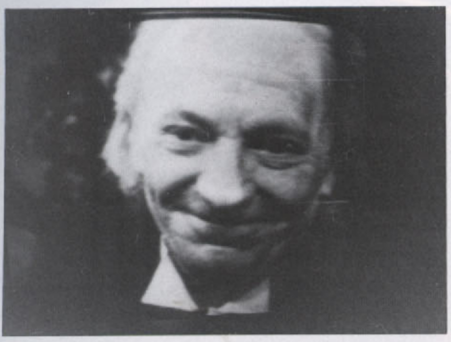
As if to compound the 'crime', while some episodes have turned up from *Reign of Terror* and *The Crusade*, to this day, worldwide, not one segment of *Marco Polo* has been found. A creaking tenth-generation soundtrack is the best that can be dredged up for those keen to expand their knowledge of this mysterious tale.

A PARAGON DOCTOR WHO STORY

In curious contrast to the popularity verdicts foisted on surviving black and white stories, a mystique has evolved that any episodes which are lost must, therefore, be classics and so to be accorded higher status than their intact cousins. However, not wishing to discourage ardent seekers, it is very likely recoveries of, say, *Galaxy Four* or *The Savages* episodes will bring those impecunious verdicts down to earth with a bump. Again though, among the exceptions will be *Marco Polo*. Just the return of one episode will be the evidence needed to prove, along with *The Power of the Daleks* and *Fury from the Deep*, its deserved classification as a DOCTOR WHO masterpiece.

But why? What qualities did *Marco Polo* possess to set it above not only any other historical story, but also a vast swathe of its science-fiction counterparts ?

The answer: everything. From its writing to its casting, from costuming to its direction, *Marco Polo* was a paragon DOCTOR WHO story.



"Now honest hands reap harvests of life,
From the soil where death and evil reigned.
And those who journey through the vale are heard to say,
'Tis truly paradise today..."

John Lucarotti's script for *Marco Polo* attained a peak in lyrical dialogue possibly only since matched by David Whitaker's *The Crusade* and Louis Marks' *Masque of Mandragora*. It isn't a poem set to drama, although it borrows heavily from **The Travels of Marco Polo**, rather the poetry is in the drama itself. Like a campfire storyteller, Lucarotti's characters use words that weave pictures to fire the imagination. "Sometimes it can sound like a musical instrument being played, or people talking, or even the calling of a familiar voice...", says Polo, explaining to Barbara the ringing cacophony of the Singing Sands.

Right from the outset, *Marco Polo* was crafted to be the showpiece story of the early DOCTOR WHOs. Unlike Anthony Coburn or Terry Nation's submissions, Lucarotti's dialogue needed little pruning or amending, being far closer in concept to the style and ambitions of the show envisaged by Sydney Newman.

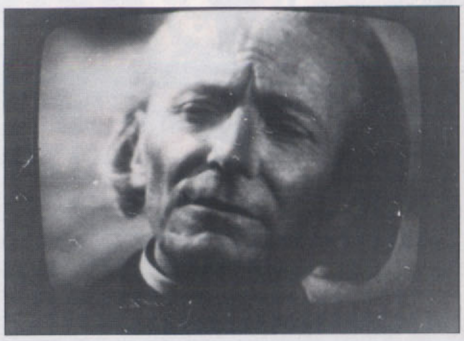
A major plus in translating Lucarotti's words to the screen was the incidental music composed and orchestrated by Tristram Cary. Thin and reedy, the combination of Chinese woodwind and percussion instruments embellished the lyrical nature of the dialogue and bridged the more glaring scene changes (eg: from town to desert locations) with successions of haunting melodies to underscore the map animation showing the progress of Polo's party.

The sets too were a showpiece of the designer's art. Working to the admittedly small budget, Barry Newbery crafted an intricate jigsaw of set pieces, stage props, frames and backcloths that could, with the deletion or addition of curtains, fixtures and fittings, represent anything from a mountain way station to the Khan's palace at Peking. So great was the impetus to get the sets right that when the production team hit problems with them, recording was put back a fortnight and David Whitaker was hastily set to work penning a two-part filler, *The Edge of Destruction* (aka *Inside the Spaceship*).

Rising to the occasion, Waris Hussein directed the intricacies of this story with an even greater elegance than he had earlier achieved transforming a mundane cavemen adventure into something filled with mood and an alien eerieness. In this case his challenge was to make believable a several thousand mile trek from Tibet to China using one small studio and a couple of day's filming at Ealing. His success was remarkable using montages of scenes from the film studios with their larger provision for sets, live animals and the caravan props to suggest the scale of the journey, augmented with the closer knit scenes in the recording studios where tension could be sustained by the dialogue and by the fine performances of the actors and actresses, especially Mark Eden as Polo, Derren Nesbitt as Tegana and Zienia Merton as Ping-Cho.

At seven episodes *Marco Polo*'s physical length would be too long to sustain interest among all but the most dedicated of fans, were some miracle to result in its full recovery and subsequent screening. But viewed in two - possibly three - sittings, the genius of this work would quickly reveal itself. If anything, the one tragedy of recent years is the wasted opportunity of the story's novelisation by Target which reads more as a precis of the serial than as a faithful adaptation of a quite unique teleplay.

To quote John Peel's 1980 review of *Marco Polo*, "All in all, if a single story could ever sum up for me the wonder of DOCTOR WHO, it would be this one. Gorgeous, fast, tense, funny and filled with character and feel for the period. *Marco Polo* is one of the true classics of television." ■



A serial that does survive, *The Dalek Invasion of Earth*, was the first ambitiously large-scale attempt at a Doctor Who, and one that broke through budget limitations.

Expanding the Dimensions

Peter Hawkins, Dalek voice throughout the sixties Dalek stories, learns his lines.

BELIEVE IT OR NOT, *The Dalek Invasion of Earth* was a television epic of its day. Like so much of Terry Nation's writing it set out to be a movie done for the small screen, with a breadth of imagination that asked its director and designers to push the very boundaries of moving image production to their limits, and then beyond.

Its scenario is pure Hollywood of the nineteen-fifties. The Earth is in ruins. Whole cities have been blasted to rubble and left derelict in their conquerors' wake. The struggling remnants of humanity brave the plague-ridden metropolis of London in a fight for survival, pursued by gangs of armed zombies, and hunted by the alien occupants of patrolling flying saucers, whose ominous shapes fill the skies above once-proud landmarks.

Surely even the boldest of today's movie makers would blanche at trying to realise such a monumentally scaled screenplay. And yet just such an exercise was not only contemplated, but executed too as a 150-minute serial presented in the run-up to Christmas 1964, with a budget that would barely afford a 30 second commercial today.

Sadly time and technology have since conspired to reduce its original impact to little more than patronising tolerance by later, more televisually aware generations. This is a shame because it means that only those possessed of long memories will ever know the genuine thrill of anticipation that ran through Doctor Who's ten million strong audience in 1964 as news of the impending Dalek resurrection spread throughout the autumn of that year. Newspaper photographs and trailers of Daleks roaming Trafalgar Square and Westminster Bridge promised much, and there were few who were disappointed by the result. After all, we were seeing something that had never before been tried outside the movie houses...

Consider first that television drama production in 1964 was little different from its counterpart in 1953, when the first **Quatermass** serial had gone before the cameras. The main advance had been pre-recording. Where **The Quatermass Experiment** had gone out live, very much akin to a stage play, Doctor Who at least enjoyed the luxury of a few weeks between production and transmission for rudimentary editing and sound dubbing. However, such were the problems of editing video recorded material - physically cutting and splicing the tape - that programme directors were encouraged, wherever possible, to make their shows shot by shot, in narrative order, i.e. literally according to the script.

For most shows this restriction imposed few problems. Television had evolved mainly from the stage and so the majority of acted programmes were little more than dramas or farces taken out of the theatre, remounted in a similarly lit TV studio and broadcast into the ether. If anything the greatest disciplines had to be observed by writers. As Malcolm Hulke observed in his much-respected tome, **Writing for Television**, if an actor leaves a set in one costume, and has to appear next in totally new clothes, a bridging scene would have to be included, to give the dressers time to change his apparel. Bridging scenes were perceived as cheaper than tape edits in 1964.

Where complicated, or exterior, scenes were required, these were always done on film, using all the camera and shooting techniques of the film industry to

The photographs accompanying this specially commissioned all-new feature are from a cache of recently discovered, and previously unseen, stills which were taken in the sixties for **The London Evening Standard**, but subsequently never published...until now.

William Hartnell, minus wig, aboard the Dalek spaceship, in a rehearsal break

Barbara (Jacqueline Hill), David (Peter Fraser) and Susan (Carole Ann Ford) steel themselves to ambush the Dalek spaceship

A tired Dalek receives a helping hand

achieve dynamic looking action or impressive establishing shots. The drawback was cost. 16mm or even 35mm film was always, and indeed remains, very expensive to use. Filming takes longer to do, uses more stock, requires specialised lighting, post-production editing and dubbing, and if done on location requires all the supernumerary services such as catering, transport and often accommodation.

Nevertheless directors and producers like film because it tends to give a faster pace to any programme as well as a greater sense of being in the "real world". The ground-breaking BBC series **Z Cars** was proof of the ratings benefits accrued by the addition of filmed action sequences. Budgets for drama programmes were scaled to include provisions for a small number of filmed inserts; the rule of thumb being no more than twenty minutes per ninety minute drama.

DOCTOR WHO's initial problem was the size of its budget versus what it had to do as a programme. To begin with it was unlike any other show on British television; a year long series comprising several disparate serials; a soap opera half-hour format with several recurring characters but with a totally new guest cast and setting required every few weeks. Not only that, every other serial was to be science-fiction based with overheads for special costumes, sets and effects that could not come from stock. In short, with all these additional elements to pay for, DOCTOR WHO's budget of £2,500 per episode was just not enough to stretch to using film in the sciemce-fiction serials for anything other than brief inserts or model shots.

As the Howe/Stammers/Walker team point out in their book **Doctor Who - The Sixties**, a commission for Terry Nation to write a Dalek sequel was given as early as March 1964. For three months Verity Lambert's office had been besieged by fan letters and journalist phone calls all asking when the Daleks would return. **The Daily Mail** summed the phenomenon up best in a quarter page article in the Spring emblazoned with the headline "Daleks Dead but Won't Lie Down".

Bearing a working title, The Return of the Daleks, David Whitaker intended Terry Nation's third story to be the serial that would bring DOCTOR WHO to a close, hopefully on a spectacular note. An intriguing question still to be answered surrounds the ultimate setting of the story in London. If this was to be the final DOCTOR WHO, was it intended that this last serial would see Ian and Barbara returned to their point of departure - their year-long quest to get home finally ended? Probably only David Whitaker ever knew the answer to that one.

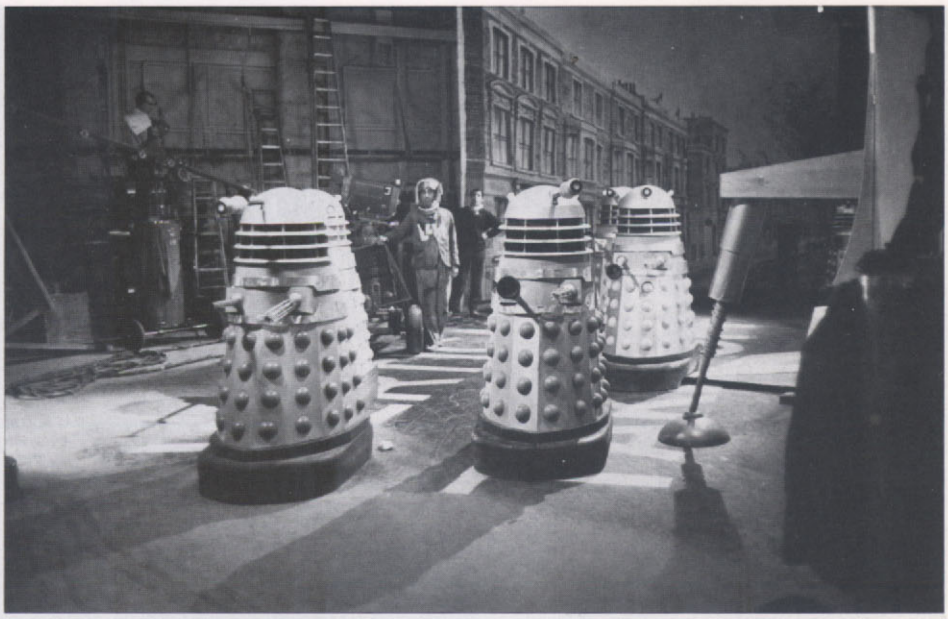
What is common knowledge is that *Planet of Giants* and Nation's eventual storyline, *The Dalek Invasion of Earth* were pulled from season one and tagged on as the first stories of season two after a decision to go with a second year's production was given by Sydney Newman in the summer.

This restructuring enabled Verity Lambert to do something rather clever with her thin budgets and even tighter time schedules. Instead of spending a strict £2,500 per episode, Lambert had become skilled at spreading her costs irregularly across the various serials - under-spending on some to over-indulge on others. By shaving the budgets for *The Rescue* and *The Romans* down and ploughing the savings into *The Dalek Invasion of Earth*, Lambert was effectively able to give the Dalek story twelve week's worth of money to afford a few days of location filming. Also, by terminating year one early with *The Reign of Terror* she was able to add an extra week into her production schedules, between *Planet of Giants* and *The Dalek Invasion of Earth*, to enable filming to take place with the regular cast.

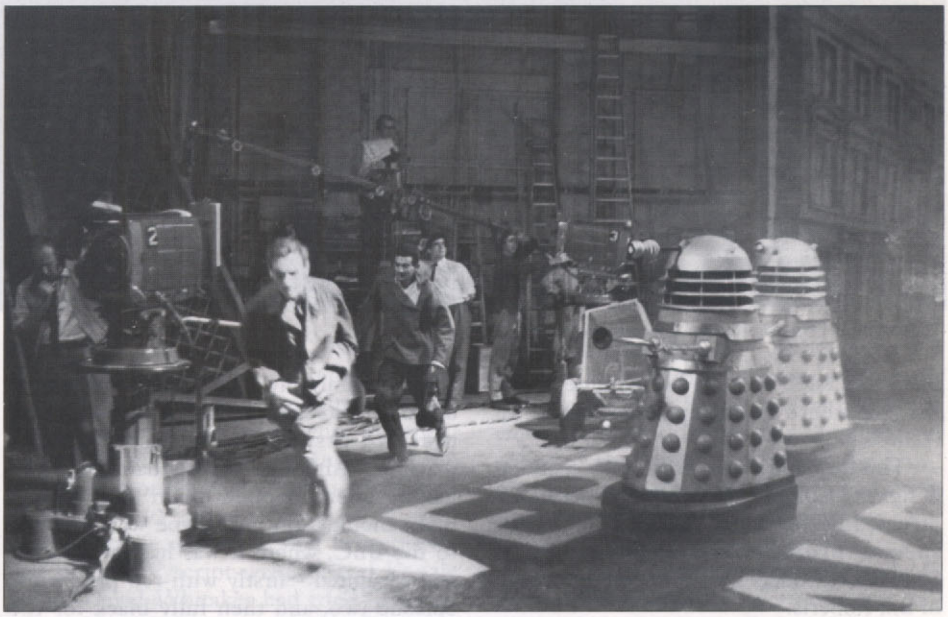
It is interesting to speculate that this drive to pull in a reserve of money for filming may account for the story's resulting anachronisms. *The Dalek Invasion of Earth* may be set nominally two hundred years in the future. Nevertheless all the costumes and non-Dalek sets are very clearly 1964. Were elaborate sets and costume budgets a necessary saving?

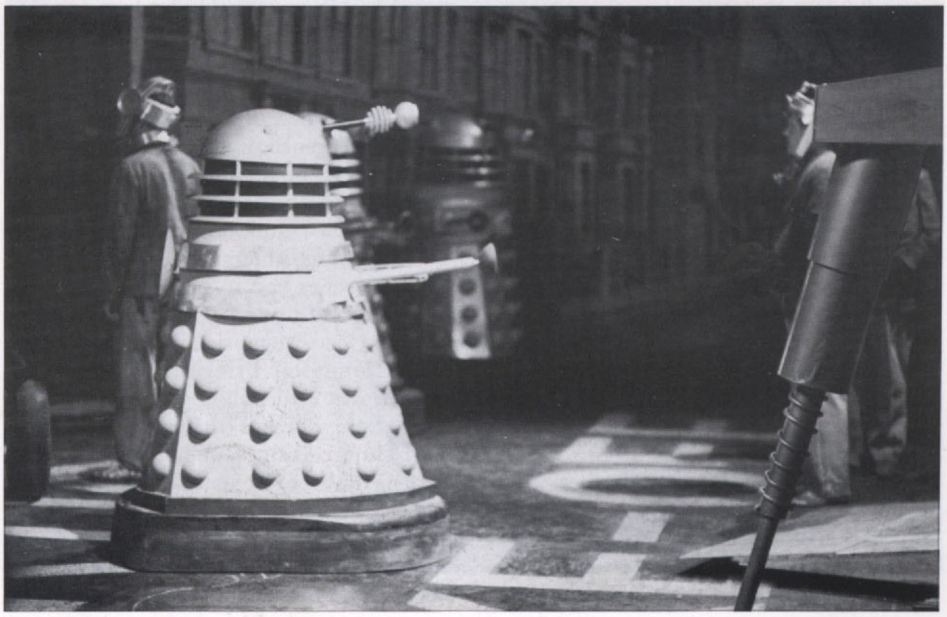
The Dalek sets in the story are very impressive and a tribute to Raymond Cusick's one-time assistant, Spencer Chapman, who won his upgrading to full designer status with this production. Originally Cusick himself had been pencilled to handle the show, but as he later pointed out, after working virtually a solid year on the programme, he wanted to take some of his holiday entitlement. DOCTOR WHO's other resident designer, Barry Newbery, had entrusted *The Reign of Terror* to Roderick Laing, so now it was the turn of Cusick to give himself some time off.

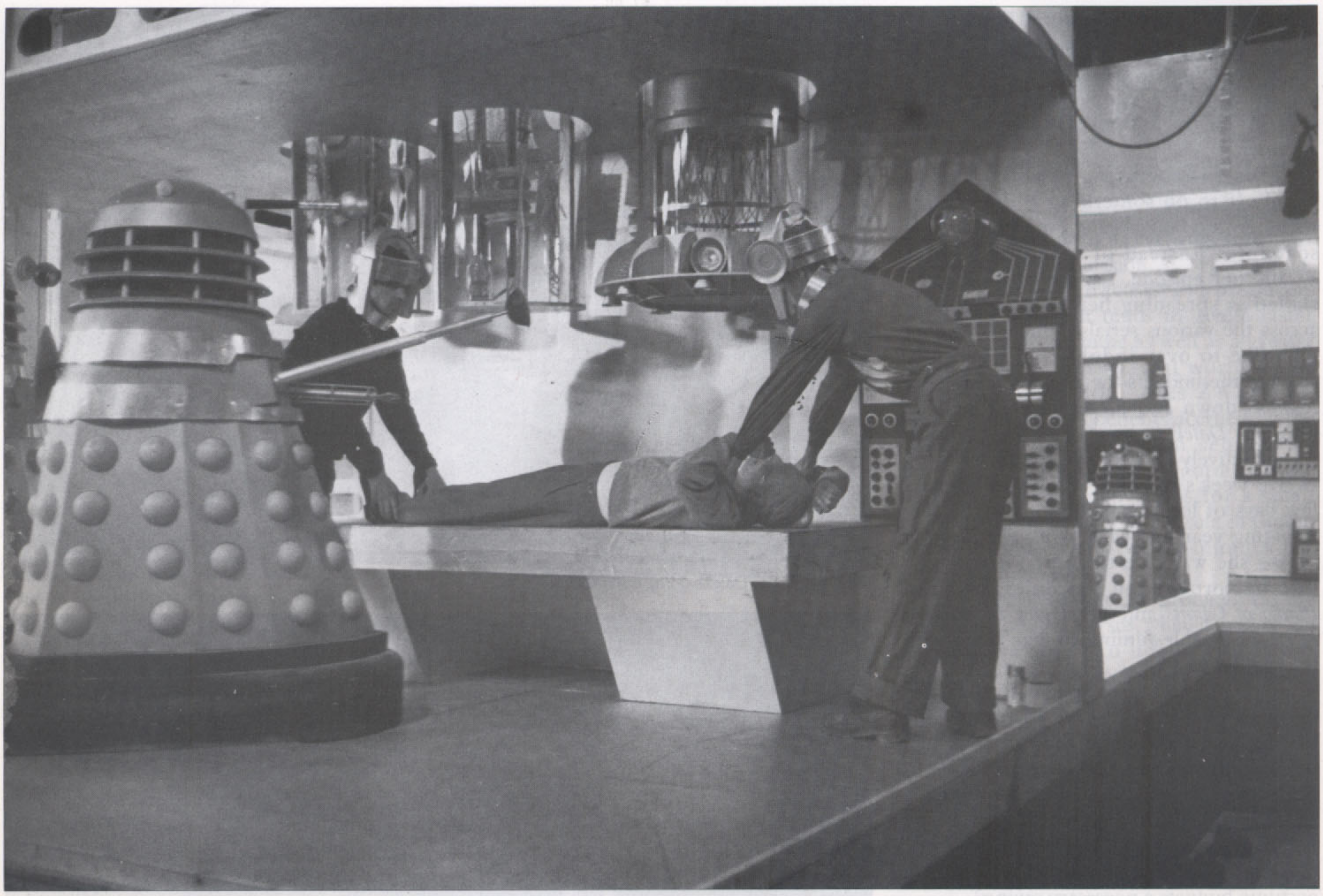
Virtually the first design priorities were getting the Daleks and the Robomen ready for a weekend filming in August. As the Design Department was responsible for all special effects work, Chapman had to work out a means by which the Daleks could move over terrain rougher than the smooth floors of a television studio. His solution was to remove the castors from each Dalek and mount it onto a specially made plywood platform connected to the basic frame of a children's tricycle. Not only did this make the Daleks taller, it also made them a lot faster moving in the studio. As the Daleks only rested on their new bases (i.e. were not bolted to them), a platform was not fitted for the filmed sequence of the Dalek emerging from the Thames: a scene done only a stone's throw from the



This page: The Daleks doing what they do best!







The Doctor is being prepared for "robotising" in this rehearsal scene

BBC Riverside Studios by Hammersmith Bridge, where all six episodes would be recorded.

The Robomen were created by costume designer Daphne Dare, although the headpieces, like so many of DOCTOR WHO's special props, were constructed by Shawcraft Models under the watchful eye of Bill Roberts.

Shawcraft contributed massively to *The Dalek Invasion of Earth*. One of their specialities, which had so endeared them to Raymond Cusick, was their talent for cutting and machining perspex. The Time Rotor aboard the TARDIS was among their earliest contributions to the show, and between 1963 and 1966 they furnished any amount of "busy looking" machinery, fitted out with flashing lights and motor-driven gadgetry. Most of the set dressing aboard the Dalek saucer hails from Shawcraft, particularly the Robotising machine, as do the landing leg props on the outside of the saucer.

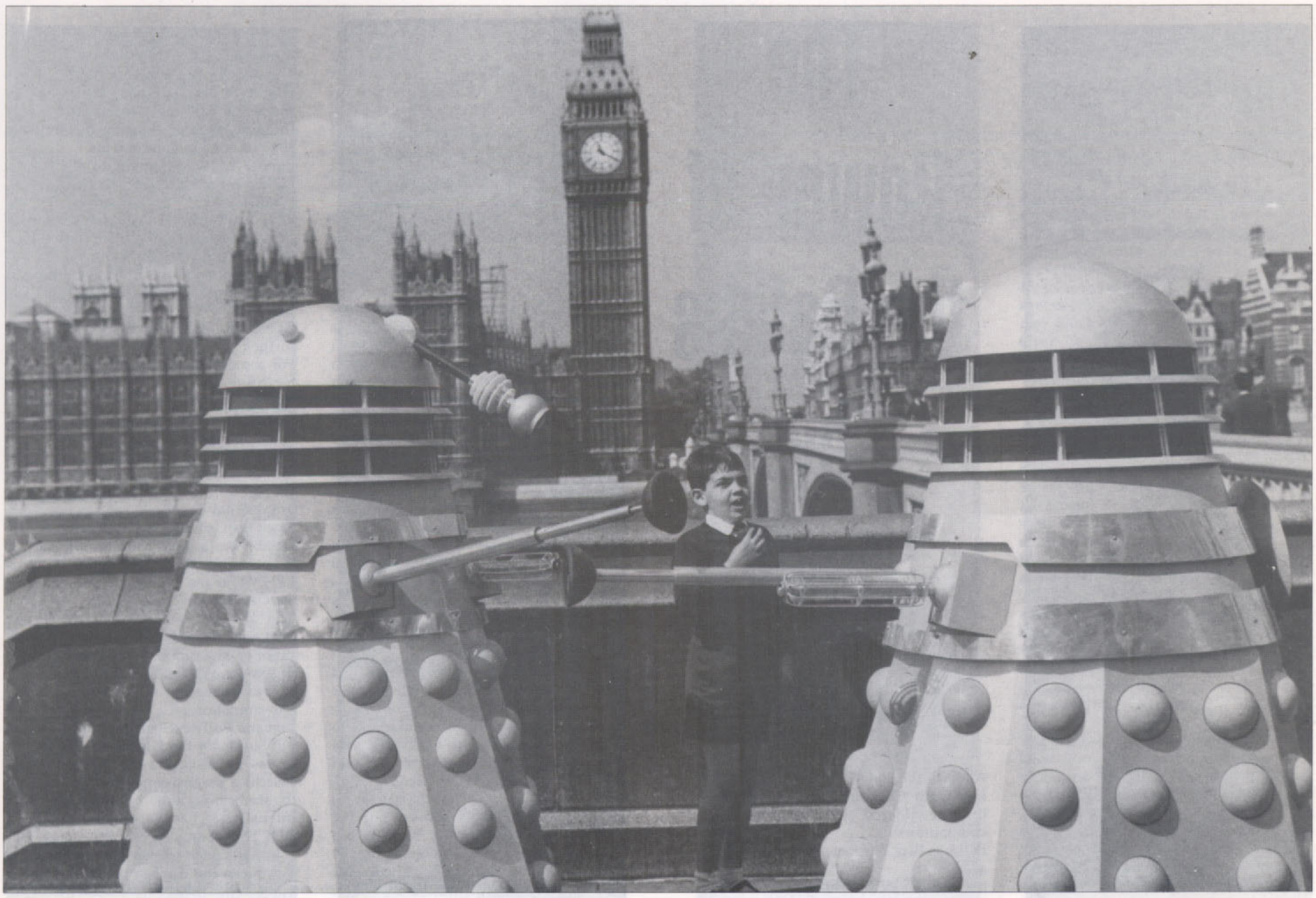
Their biggest contribution to this story, however, was the provision of four new Dalek casings. A bequest of two of the original machines to the Dr. Barnado's Children's Orphanage in early 1964 had left the BBC with just two casings. Commissioned to build four more, Shawcraft repossessed their original prototype, a mainly-plywood Dalek, breaking it down into its component pieces and using these to cast and construct four new machines. Although slightly damaged from having been stripped down and used to make moulds, the prototype was returned to the BBC, where it was hastily repaired and repainted - firstly with red primer for episode two, and then fully black for the remainder of the story. In later years this prototype Dalek - notable for being slightly "slimmer" than its Sixties' compatriots - was turned over once more to Shawcraft, who leased it out to clients. Several years ago it formed part of a point-of-sale display in the local branch of TSB in Uxbridge.

Filming was the joint responsibility of director Richard Martin and his film cameraman Peter Hamilton, one of the BBC's senior lighting cameramen. All the central London scenes had to be done very early on a weekend morning so that key areas, like the Albert Memorial, Trafalgar Square and Westminster Bridge could be closed off to traffic and public as required. The clock on Big Ben is a curious pointer to the exact time certain sequences were shot. Photographs of several Daleks on the deserted bridge show the time as about eight o'clock, while later press publicity shots with more people around are nearer eleven. The presence of so many carrying shopping bags would tend to indicate that the Westminster Bridge scenes were shot on a Saturday.

All the film scenes for *The Dalek Invasion of Earth* were shot silent, i.e. with no sound recordist present. Undoubtedly the drive to save costs was one reason behind this, although equally there would have been no benefit to shooting with sound, since the whole point was to emphasise London as a deserted, silent city. Losing the clamour of London's traffic was a distinct benefit, especially as one or two shots of the Daleks in Trafalgar Square do show the occasional vehicle passing in the background if one looks closely.

If achieving an epic scale to the production was difficult on film, it was even more of a challenge in the studio. Studio 1 at BBC Riverside was larger than DOCTOR WHO's first home at Lime Grove, but not by much. Even with the 7% magnification TV cameras give, it was hard to lend sets, especially exterior sets, sufficient depth of field. Fortunately the limitations of black and white cameras plus good studio lighting enabled Spencer Chapman to get good value for money from erecting cycloramas of London street scenes (in stock from previous shows) and using them to enhance his backgrounds.

In the end, little of this mattered to the

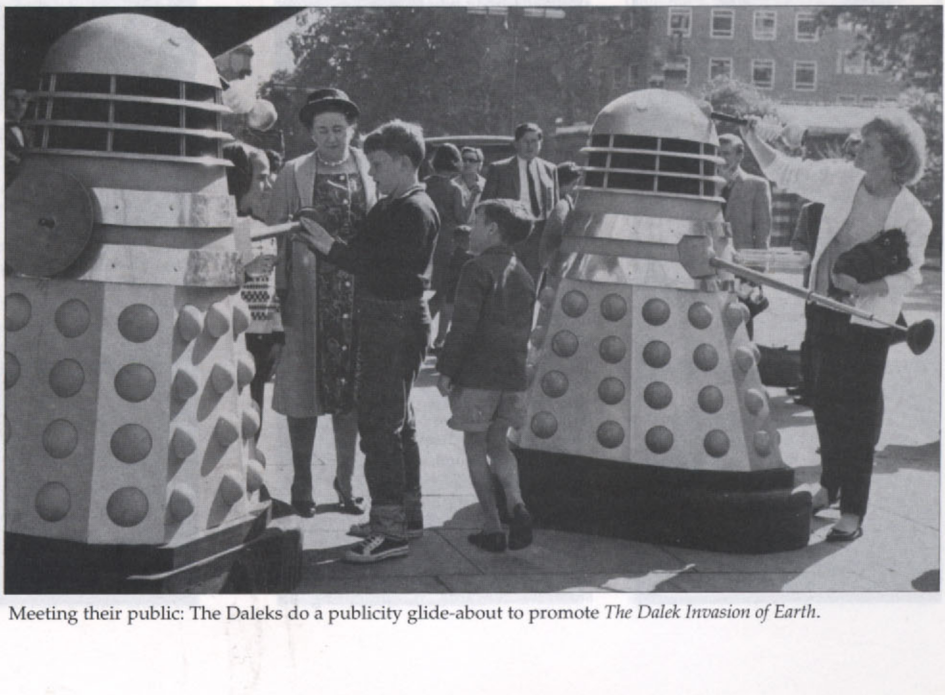


first night audiences who tuned in to watch this six-part landmark serial. What the greater majority of them wanted to see was the Daleks, returning in their full glory to menace the Doctor anew. The only real disappointment this time around were the Dalek voices. They seemed very reedy and tinny by comparison with their *Dead Planet* counterparts. This was due to the nature of the Ring Modulator; the device which distorted human speech to make it sound "Dalek-ey". The very first Dalek episodes of *The Dead Planet* had used a pre-recorded soundtrack for Dalek speech, mixed by sound supervisor Ray Angel at the Radiophonic Workshop to add a harsh, echoed metallic ring. The actual modulator, however, was portable enough to install in any studio and could be keyed into the grams operator's desk. The problem was there were so many ways in which the sound settings on the device could be configured. Richard Martin may have remembered what a Dalek voice sounded like from a year ago, but likely as not the sound supervisor on *The Dalek Invasion of Earth*, Jack Brummitt, had never heard one before in his life.

Part one of the serial chalked up an impressive audience total of over eleven million and yielded generally favourable reviews in some of the Monday papers. **Daily Mail** columnist Peter Black perhaps summed up the nation-wide reaction most aptly; bemoaning that audiences had to wait a whole twenty five minutes for just two shots of a Dalek at the end. But then, saving the monster's appearance until the end of part one was already an established DOCTOR WHO trade-mark.

One of the viewers of that first episode was noted TV script-writer Nigel Kneale whom David Whitaker had tried to tempt into writing for the series. Although he had declined, feeling that children's television was beneath him, Kneale was an occasional viewer, and to this day lists the dockland shots of the Robomen, all turning and moving as one, as among his favourite scenes in television for depicting the eerie menace of total mind control.

A distinguished accolade to a laudable DOCTOR WHO. ■



Meeting their public: The Daleks do a publicity glide-about to promote *The Dalek Invasion of Earth*.

The Power of the Daleks by David Whitaker

DOCTOR
WHO
POWER OF THE DALEKS
WHITAKER
EPISODE ONE

Aboard the TARDIS the Doctor has regenerated his tired old body, before the bewildered eyes of his two companions . . .

POLLY: Ben! His face, his hair . . . look at it!

BEN: He's still breathing . . .

POLLY: What are we going to do? We can't just leave the Doctor there?

BEN: Him? The *Doctor?*

POLLY: Well that's who came through the doors — there was no one else outside. Don't you remember what he said? He said *This old body of mine is wearing a bit thin* . . .

BEN: So he gets hisself a new one? Do me a favour!

POLLY: Ben, whatever happened, happened in *here.*

BEN: Nah, that's impossible.

POLLY: Not so long ago we'd have said that about lots of things . . . Ben!

Ben follows her gaze down to the stranger's body whose eyes are slowly opening. Wearily the stranger struggles to sit up but a searing pain penetrates his head and his vision is distorted from the effect of his transformation. He clasps his throbbing head and reels back and forth whispering dejectedly to himself:

Slower . . . slower . . . slower . . . think of one thing . . . concentrate on one thing . . . one thing . . .

He concentrates his thoughts on the TARDIS's control column and gradually the panel of knobs, dials and levers focus clearly before his eyes. Relieved to have his senses back in working order, his faces widens into a satisfied grin:

It's over, *it's over!*

The Doctor leaps unsteadily to his feet and pours over the TARDIS controls, breaking the uneasy silence with the familiar materialising noise of the space/time machine.

With a struggle, in which his ring drops from his finger, he discards his predecessor's overlarge cloak to reveal a baggy assortment of clothes underneath, also several sizes too big. Sighting the TARDIS's storage area he stumbles towards it, muttering to himself:

The muscles are still very tight . . .

His two companions look on in confusion as the Doctor rummages through rows of drawers housing his souvenirs of bygone travels.

BEN: What are we going to do?

POLLY: It's the Doctor, I *know* it is . . . I think.

BEN: Isn't only his face that's changed — he doesn't even act like him. Come on, time we sorted this out.

Ben walks over to confront the 'stranger' who promptly thrusts a mirror into his hands.

DOCTOR: Hold this! Tilt it back further, further . . .

For a moment the Doctor imagines he is seeing an image of his former self staring back at him. Apparently satisfied with his new face, he searches the numerous pockets of his jacket but finds none big enough to deposit the mirror. Curiously he pulls out an oddly-shaped object which turns out to be an ornamental dagger:

From the Crusades, from Saladin! The Doctor was a great collector wasn't he!

POLLY: But *you're* the Doctor!

BEN: Who are *we*?

DOCTOR: Don't you know?

The dagger vanishes back into the pocket to be replaced by a dull-looking piece of metal. The Doctor examines it mischievously but his face soon conveys fear as he realises what it is:

Extermination . . .

Ben and Polly exchange puzzled frowns but suddenly the Doctor gives a joyous cry as he discovers the reason for his search; a magnifying glass. He uses it to study his new hands with great intensity:

DOCTOR: Yes, yes, very *very* good. Tsk, Tsk, nails need growing though . . .

Ben picks the ring up off the floor:

The Doctor always wore this. If you are him it should fit.

He grabs the Doctor's hand and slips the ring on, but of course it is far too big:

That settles it.

DOCTOR: I'd like to see a butterfly fit into a chrysalis case after it spreads its wings!

POLLY: Then you *did* change!

DOCTOR: Life depends on change . . . and renewal

BEN (sarcastically): Oh *that's* it, you've been renewed have you?

Turning away the Doctor talks quietly to himself as he seriously considers Ben's remark:

(Renewed? Have I? That's it, I've been renewed! It's part of the TARDIS — without it I couldn't survive!). The Doctor kept a diary, didn't he? Now, I wonder where . . .

Again Ben and Polly are left to watch the Doctor ransacking the drawers and storage spaces, occasionally pocketing various items with childish glee. Suddenly, he comes across a particular object which causes him to beam with delight. He puts his long-lost recorder to his mouth and blows a few random notes, shuffling a few steps of a dance at the same time. He deposits it into one of his many pockets and resumes his search, but not for long as his 500 year diary is in the same drawer. He starts to read but is interrupted.

POLLY: What's going to happen to *us*?

DOCTOR (blankly): We must have landed for some time. I think I'll go for a stroll!

Donning a tall peaked black hat and with his face still immersed in his diary, the Doctor wanders over to the console and flicks a switch, then walks towards the opening doors.

POLLY: But we don't know where we are!

BEN: You should have checked the oxygen, the temperature . . .

DOCTOR: Oxygen density 172, radiation nil, temperature 86, suggestion of mercury deposits. Satisfied, Ben? Now, are you two coming or not?

POLLY: He *does* know us! He called you *Ben*, didn't you hear him?

BEN: Yeah, I heard. Might have just been copying you though, mightn't he?

By now the Doctor was some way from the TARDIS, the diary still occupying his concentration. Around him the barren, mist-shrouded landscape of this apparently desolate planet is littered with craggy rock formations long since sprayed silver by the founts of mercury from once-active geysers. Obliviously, the Doctor is walking towards a small pool of steam-hissing mercury and it seems as though he will walk straight into it, but he stops abruptly on reaching the very edge to turn a page of his diary. He continues, but as if by instinct, his feet trace around the edge of the pool and back on to the path he was following.

Sensing something ahead he looks up and sees a medium-sized rock blocking his path. The Doctor reaches cunningly into his spacious pockets and pulls out a tape measure. After measuring the rock he taps his legs:

Time I put you through some tests I think!

He edges back, squinting as he sizes up the obstacle, then breaks into a run and successfully leapfrogs over it, going down on his haunches on the other side. Just then a man in a space tunic wanders into the clearing. He is the Examiner.

THE EXAMINER: Hello! Is there anyone there? Hello!

Peering over the rock at the newcomer, the Doctor decides that he looks friendly enough and moves towards him. The Examiner extends his hand to return the Doctor's greeting:

"Ah, so you've come at last. I'm from Earth. I'm the Examin . . .

His sentence is cut short by a loud shot and he falls dead at the Doctor's feet. Startled, the Doctor turns back towards the rock for cover but hesitates, wondering whether the victim could still be alive. He edges up to the body and turns it over, but the Examiner is dead. The Doctor notices a badge by the body and donning his predecessor's wire-rimmed spectacles he attempts to examine it, but all he can decipher is a cloudly blur. He soon realises this is caused by the spectacles which he will have no need for in this incarnation and he repockets them carefully and reads the identity card:

Earth Examiner . . . Accord every access . . . Vulcan . . .

The Doctor searches through the Examiner's pouch for information, unaware that someone has crept up behind him. The shiny white-suited and helmetted stranger raises a futuristic-looking pistol to the Doctor's back. Suddenly Ben's voice shatters the deathly silence:

Doctor! Where are you!

The assassin quickly steps behind a rock as the Doctor's attention is diverted. The Doctor senses someone else close by but can see nothing. The stranger reverses his hold on the pistol which he now intends to use as a bludgeon . . .

Elsewhere, Ben and Polly have reached the active mercury geyser and its pool which the Doctor narrowly avoided.

BEN: Blimey, steaming 'ot, ain't it.

POLLY: Do you think the air's like this all over, Ben?

BEN: Don't want too many lung fulls, do we? Course, it may only be around here. We used to live opposite a brewery, when I was a kid, and you could take a walk and get tipsy all in one go!

Polly kneels by the pool:

It's beautiful

BEN: Don't touch it!

POLLY: I wasn't going to.

BEN: Quicksilver gets through the pores. I wonder where he's got to . . .

As Ben looks around for the Doctor he doesn't notice that a jet of steam has issued out of the geyser, blowing into Polly's face. She coughs and splutters.

BEN: What's the matter?

He goes to help her but she falls against him unconscious. He cries out in panic:

Hey, Doctor . . . or whoever you are. Over here! Something's happened to Polly!

The Doctor, still holding the Examiner's badge, looks around as he hears Ben's voice piercing through the air.

BEN: Where are you? Over this way!

The Doctor moves towards the voice but as he passes a rock the white-suited figure emerges from behind and strikes the Doctor's head with his pistol and he slips unconsciously to the ground. The stranger then plants a button into the inert Doctor's free hand and hurriedly drags the Examiner's body away.

Meanwhile Ben decides to move Polly away from the pool but as he struggles to lift her the jet of toxic vapour spurts out again and begins enveloping him. As he slips into unconsciousness Ben notices a white-suited man with a pistol approaching.

The Doctor's semi-conscious body has been found by two more white-suited strangers; a young fellow called Quinn and an older man called Bragen. Feigning unconsciousness, the Doctor listens alertly to their conversation.

BRAGEN: My men have found two more by one of the pools.

QUINN: This one looks like he's fallen over his feet and knocked himself out. Why don't they use the kit we send them?

BRAGEN: The other two have had pretty bad doses of fumes, especially the girl.

QUINN: Girl?

BRAGEN: Yes, but they'll recover.

Relieved, the Doctor squints to see two more white-suited men approaching, one carrying Polly and the other helping Ben who has partially recovered.

QUINN: These comic opera guards of yours *do* have some uses after all.

BRAGEN: Yes, I pick them for their physical fitness chiefly.

QUINN: I thought it wasn't for their IQ. Give me a hand with the Examiner.

He picks up the badge near the Doctor's hand.

BRAGEN: I wonder why Earth's sent an Examiner to Vulcan? Just now, I mean. Mysterious isn't it? He isn't really due for another two years.

Ben shakes his head confusedly, trying to collect his thoughts.

QUINN: How do you feel? We saw your rocket overshoot the landing area. Most of the ships from Earth do over-shoot so don't worry about it. I'm Quinn, the Deputy Governor.

BRAGEN: Bragen, Head of Security.

QUINN: Let's get them back. I'll take the girl.

BRAGEN: Right. I'll carry the young man if necessary.

BEN: I'm all right.

Quinn gives Bragen a wry smile. He turns his back and Bragen directs a look of pent-up hatred at the young upstart.

BRAGEN: I suppose you Earth people can't wait to see Lesterson's space capsule?

BEN: Eh?

Ben watches the Doctor being carried away and is surprised to see his eyes flicker open, wink at him, and shut again.

Lesterson is sitting in his laboratory polishing a dull-coloured piece of metal. A young and attractive girl enters the room.
JANLEY: Lesterson . . .
LESTERSON: Look at this.
JANLEY: They've just brought in an Examiner from Earth, and a couple of assistants.
LESTERSON: An *Examiner*? What's he here for?
JANLEY: I thought you'd know.
LESTERSON: It's the capsule, it must be. They won't stop me working on it, I'll tell you that . . .
Lesterson turns to face the capsule in question; a space capsule which dominates the entire room. The hatched roof indicates it was originally lowered into the laboratory.
JANLEY: Could anybody?
LESTERSON: The Governor's always been difficult about it. But surely they wouldn't have come all the way from Earth just to . . .
JANLEY: Look, what about the meeting?
LESTERSON: meeting?
JANLEY: I've arranged everything. Can we still use the old rocket room?
LESTERSON: Yes, I suppose so. I wish you wouldn't get mixed up with these pressure groups, Janley.
JANLEY: Somebody has to do something. The colony's running down and you know it.
LESTERSON: I'm too busy.
JANLEY: If we ran things, you'd have better facilities, more money. I wish you'd take an interest.
LESTERSON: I don't mind letting you use one of my rooms now and again, but don't try and involve me. *This* is what *I* call important. Two hundred years in a mercury swamp.
He holds up the piece of metal
LESTERSON: And this piece of metal came out of the capsule. Just dropped out, Janley . . . and look at it! A few minutes polishing and it's as good as new.
JANLEY (bored): Wonderful.
LESTERSON: Rain, damp, heat, mercury — nothing touches this metal. No corrosion Janley, think of that alone.
JANLEY: Well, I hope the Examiner lets you go on with your experiments. Frankly I doubt it . . .

I think the Governor's brought the Examiner here to stop you opening the capsule. You should join our group, Lesterson. You might need us one day . . .

Lesterson watches her leave, his face clearly worried.

In a rest room elsewhere in the colony, the Doctor is blowing tunelessly into his recorder while being questioned by Ben and Polly.
BEN: The murdered man was the real Examiner then?
The Doctor blows a long note as he nods slowly and returns to his abstract playing.
And you didn't see who did it?
The Doctor shakes his head, blowing a variety of short notes. Polly holds out her hand:
The Doctor got this button though . . .
BEN: Well, I think it's pretty dull around here meself — why don't we just go back to the TARDIS?
The Doctor again shakes his head, blowing the recorder.
POLLY: Doctor, Are you going to let them think you're the Examiner?
The Doctor nods mischievously, blowing a "Yes" note on the recorder.
POLLY: Won't that be dangerous?
The Doctor considers, then in turn blows and indicates "Yes — No — Yes".
BEN: Why don't you stop blowing that thing and talk to us properly?

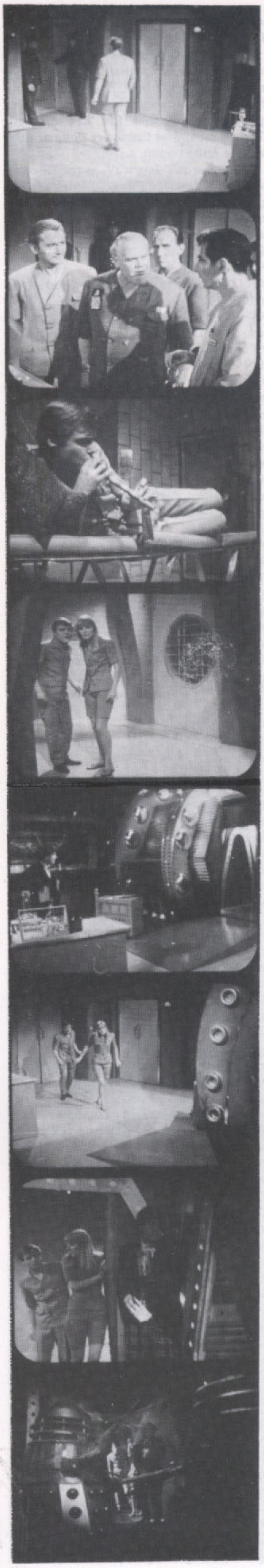
Ben confiscates the recorder from the hurt-looking Doctor.
POLLY: Ben!
BEN: Now don't *you* start — bad enough with *him*.
POLLY: He hasn't done anything . . .
BEN: Yeah, and that's the trouble! He knows what happened back at the TARDIS - but will he tell us? Will he come right out and say? Will he admit to being the Doctor?
Ben shakes his head and in mimicking the Doctor blows a variety of tuneless notes. He stops abruptly as he hears a knock at the door:
Come in.
Bragen and Hensell, the Governor of Vulcan, walk into the room.
HENSELL: I am Hensell the Governor. I trust that you're all feeling much better?
The Doctor takes the button from Polly and pockets it.
BEN: Felt worse, mate. Er, Governor . . .
HENSELL: If Earth had seen fit to warn us you were coming, we might possibly have guided you down to the landing area.
DOCTOR: If Earth didn't tell you I was coming, Governor, they must have had a very good reason. *I wonder what it was?*
HENSELL: I run this Colony, I'm entitled to know, why have you come to Vulcan? What's your brief?
DOCTOR: I am the Examiner . . .
HENSELL: *Why are you here?*
DOCTOR: To examine. And I intend to start my examinations at once!
At once the Doctor moves forward and starts to examine Bragen's uniform. He is really searching for torn material but causes much consternation amongst his onlookers.
HENSELL: Somebody's leaked a report about these Rebel Groups — that's it, isn't it?
DOCTOR: Your turn, Governor . . .
The Doctor moves across to scrutinise the Governor's uniform . . .
BRAGEN: There *is* Lesterson's capsule . . .
HENSELL: Internal affairs are my business, Bragen, don't interfere!
The Doctor seems satisfied with Hensell's uniform and moves back to study Bragen again . . .
DOCTOR: You were saying?
Hensell continues but the Doctor looks to Bragen as if seeking an explanation from him.
HENSELL: The capsule — it was found in a mercury swamp — must have been there for centuries . . .
Hensell moves in front of the Doctor who is still staring at the somewhat embarrassed Bragen:
...before the earth colony arrived. I felt it might be dangerous, contain bacteria...
DOCTOR: I shall examine the capsule later, you may leave us now.
HENSELL: I shall look forward to your report. Bragen, see that the Examiner and his party get some proper clothes, will you.
Hensell and his entourage leave and the Doctor, hurt, lies on a bed:
I *am* wearing *proper clothes*!
As the door closes the sound of the recorder again fills the air.
BEN: How did he get that back? Here that was a bit of a cheek wasn't it? Seeing if the Governor was the one you got the button off?
POLLY: Doctor? When he was talking to you you were staring at the *other* man . . .
DOCTOR: Yes, *very* rude wasn't I? Terrible manners. To tell you the truth I was studying his reaction, seeing if he agreed the story.
BEN: Did he?
DOCTOR: Must have a look at that capsule . . .
BEN: You want to watch out you don't

take this Examiner-bit too far . . .
DOCTOR: Our answers *must* come from that mercury swamp.
BEN: At least one person ain't going to be fooled.
DOCTOR: And when Bragen found us he definitely said *space* capsule...
BEN: You ain't going to fool the bloke who did the *real* Examiner in!
Deep in thought the Doctor blows a slow mournful tune as he tries to solve his puzzle . . .

In a corridor nearby Bragen is pinning up a notice on a board when Quinn arrives.
QUINN: What's this nonsense about having to have a pass to see the Examiner?
BRAGEN: It's the Governor's idea.
QUINN: Surely it doesn't apply to me.
BRAGEN: It isn't my order, Quinn. I suppose the Governor wants to keep people away from him.
QUINN: Mmm . . . It sounded like one of your red-tape ideas.
BRAGEN: It's nothing to do with me.
Quinn strides away and almost collides with Janley as she hurries around a corner:
Sorry, Janley.
JANLEY: My fault, Lesterson's just cleared me out of his lab. Is the Examiner going to let him open the capsule?
QUINN: I don't know. I'm on my way there now, if I can push past Bragen's army of layabouts.
Janley touches Quinn's left sleeve:
JANLEY: You've lost a button . . . Want me to fix it?
QUINN: Mmm? Curse. No thank you. I'm late as it is . . .
Quinn continues down the corridor.

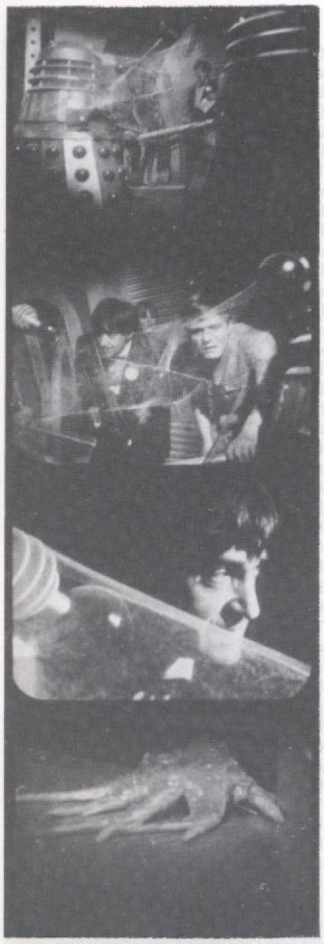
In Lesterson's laboratory the Doctor is examining the entrance to the capsule, muttering to himself. He notices the piece of metal on the workbench and picks it up worriedly:
Where Did you get this?
LESTERSON: That dropped from the capsule.
DOCTOR: Dropped?
LESTERSON: Yes, when it was being hauled into the laboratory. Don't you see this could revolutionise space travel. That's why I'm insisting it should be opened. Who knows what other marvels there may be inside?
HENSELL: I didn't think you *could* open it, Lesterson.
LESTERSON: I have a theory . . .
Quinn enters the room as Lesterson crosses to the capsule and taps the entrance area.
LESTERSON: I'm certain that the opening mechanism on the other side is either here . . . or here.
While Lesterson is occupied the Doctor pulls out the piece of metal he was studying in the TARDIS and looks very worried as he compares it with the piece on the workbench. Polly and Ben exchange puzzled looks.
LESTERSON: My theory is that I can insert the laser ray through the ridge here. The ray spreads, fuses the opening device and gets us inside.
HENSELL: I shall have to make it your responsibility.
DOCTOR: Laser ray?
The Doctor inspects the ridge through his magnifying glass:
Shouldn't be too difficult
Uncomfortably, Lesterson aims a blow torch to the left of the door. Nothing happens.
LESTERSON: We'll try the other side.
The flame hits the right side of the door and there is a crackle from within. They all step back as the hatchway door of the capsule opens.

Everyone crowds around the illuminated entrance as Lesterson and the Doctor enter the capsule to discover an empty metal-walled compartment.



LESTERSON: Bit disappointing.
DOCTOR: Not really! It's only the entrance bay isn't it?
LESTERSON: I suppose so, yes.
The Doctor moves to one of the metal walls and discovers a thin opening in it. He keeps his exciting find to himself.
HENSELL: This doesn't get us very far does it?
LESTERSON: Getting into the rest of the capsule is going to take time Governor.
BEN: Can't you use that torch thing again? There must be an inner door as well.
LESTERSON: I'd have to measure it up. Find the lock mechanism . . .
DOCTOR: I think we'll leave it for tonight.
HENSELL: What do you mean 'for tonight'? What have we come here for?
DOCTOR: That is my decision.
HENSELL: Good heavens, man.
DOCTOR: Two hundred years you say this has been buried?
LESTERSON: At least
Lesterson follows the Doctor back into the laboratory:
There must be something in the inner compartments. We'll be able to find out where it came from originally.
DOCTOR: It's nothing to do with this planet, Vulcan?
LESTERSON; Oh, nothing. The metal is quite alien.
DOCTOR: Alien, yes. Very alien. Goodnight.
The Doctor abruptly leaves the room.
BEN: What's he up to now?
POLLY: Ben, we're not going to let him out of our sight.
Ben and Polly follow the Doctor, leaving the colonists to contemplate the situation.
HENSELL: Well, you got your way, Lesterson. Was it really worth sending for the Examiner? This *idiotic* Examiner!
LESTERSON: I didn't send for him. I thought you did.
QUINN: Why don't you let me talk to the Examiner, Hensell. I can find out what he's here for.
HENSELL: No, you keep away from him. Let him concentrate on working with Lesterson here. We've all got enough to do without having some amateur critic from Earth interfering.
QUINN: But I can . . .
HENSELL: You heard me, Quinn. I'm sure you don't mind keeping the Examiner busy, Lesterson. I don't mind what you do with him so long as you keep his nose out of our business.
LESTERSON: All right.
HENSELL: We'll talk about it tomorrow.
Lesterson watches Hensell, Quinn and Bragen leave and moves back to his workbench. Suddenly he realises the piece of metal the Doctor was examining is missing and a look of concern replaces his satisfied smile.

Later that night in the travellers' sleeping quarters:
POLLY: Ben!
BEN (waking): Eh? What?
POLLY: Sssh! He's in the corridor.
BEN: Who?
POLLY: The Doctor you clod! Come on. Quick!
Ben rubs his eyes and follows her out. They are in time to see the Doctor disappear around the end of the corridor.
POLLY: He's going towards Lesterson's lab.
BEN: Of course he is — to the capsule.
The Doctor steps into the deserted laboratory, eerily illuminated only from the light within the capsule. As the Doctor reaches its entrance he dips into his pockets and withdraws the two pieces of metal; the one shined by



Lesterson, the other from the TARDIS. He disappears inside the capsule.

The Doctor creeps up to his discovery in the wall, unaware that Ben and Polly are close behind him. He inserts the shiny piece of metal into the thin opening and pushes the 'key' home. There is a hum as the inner door of the capsule slides open . . .

Framed in the doorway, as the Doctor expected, are two 'dead' Daleks. He spins around as he hears Ben and Polly's startled gasps:

Ben, Polly, come and meet the Daleks.

BEN: The what?

DOCTOR: The Daleks

POLLY: You could have opened this before!

DOCTOR: These pieces of metal are the same. The Doctor took one of them from the Daleks himself . . .

BEN: Why do you keep saying the Doctor if you mean you?

DOCTOR: I knew I'd find them here, I knew it . . .

BEN: They look harmless, not very lively.

POLLY: What do you think? Two hundred years in a swamp and you wouldn't look very lively either. Nothing could live through that could it?

BEN: Live?

DOCTOR: Nothing human. No. Aha!

BEN: What's the matter?

The Doctor has noticed something strange about the floor and bends down to touch it.

DOCTOR: Then there were *three* Daleks in here! So where's the other one?

Behind the Doctor a gruesome claw-like appendage crawls from out of the shadows. Paralysed with fear, Ben chokes:

Doctor!

The Doctor slowly turns to confront the horror . . .

The Doctor and Ben stare transfixed at the pulsating claw. Unaware of the inherent danger, Ben moves towards it but the Doctor shoots out a restraining arm. Sensing movement the claw vanishes back into the shadows as quickly as it appeared.

DOCTOR: Get me a light — there's a torch outside!

Ben hurries out into the laboratory. Sighting the object the Doctor presumably meant, he walks over to the laboratory bench and picks up a bulb attached to a long electric lead, snapping it on and off to test it. It works and he returns with it to the capsule. Unbeknown to him his actions have been monitored by Resno, one of the Vulcan colonists . . .

The Doctor impatiently snatches the lighting device as Ben steps back into the chamber and moves cautiously towards the shadows. Ben edges after him indicating to Polly to stay back. The Doctor shines the light onto the area.

DOCTOR: Nothing!

Moving back, Ben notices a perfect circle on the floor by the two dormant Daleks — the rim of another Dalek.

BEN: You're right, there were three . . .

The Doctor, deep in thought, shines the light down onto the circular patch. He reaches his conclusion:

Aha! If there were three *who* moved it?

BEN: Don't ask me . . . Lesterson?

POLLY: But he hadn't *opened* the capsule.

With that the Doctor rushes enthusiastically towards Lesterson's laboratory. Ben and Polly reach the doorway of the capsule to find the Doctor examining all the scientific apparatus in sight.

BEN: Does that mean *you* think he's been inside?

DOCTOR: I must find out if he's been experimenting on the Dalek.

DOCTOR WHO
THE POWER OF DALEKS
EPISODE TWO

POLLY: But they're dead . . . they must be!

The Doctor replaces a test tube and picks up the lighting device which he holds in front of her.

DOCTOR: This light is dead now, but watch!

He switches the light on with a grin.

BEN: You mean those things just need power?

DOCTOR: Lesterson's a fanatic, the Governor's jealous of his position. What does that suggest to you?

BEN: I don't know

DOCTOR: That all is not well in the colony! Add to that . . . a Dalek!

BEN: Blimey, you don't half make mountains don't you? One Dalek?

DOCTOR: Yes! *One!* All that would be needed to wipe out this enire colony!

While the Doctor is away investigating, Quinn has decided to pay him a visit. The room is in semi-darkness, illuminated only by a concealed wall light. Quinn adjusts his eyes to the darkness and speaks softly: Examiner? Examiner!

He peers around, moves over to the nearest bunk and, switching on the bedside lamp, sees that the room is empty. Suddenly the door opens behind him and Bragen enters.

QUINN: Bragen! Don't you ever knock before you enter a room?

BRAGEN: I'm sorry if I startled you. You see, I expected to find the Examiner here not you Quinn.

Quinn heads for the door:

Well he's not here. You'll probably want to start snooping under the beds so I'll leave you to it.

Bragen blocks his way:

One moment.

QUINN: Don't try your luck with me Bragen.

BRAGEN: On the contrary, I'm trying to avoid trouble. The Governor gave express intructions that you were not to contact the Examiner yet I find you here in his room. I'm sure you can offer a suitable explanation.

QUINN: I can, but not to you Bragen.

BRAGEN: Before you go...

Quinn seizes Bragen's arm and flings him contemptuously to the floor:

Don't ever try to block my way again.

Quinn departs and Bragen slams his fist down on the floor in rage and frustration: Guard!

A guard enters and helps him to his feet.

BRAGEN: The Examiner is missing. We must search for him. He must be found immediately.

Still in Lesterson's laboratory the Doctor is continuing his investigation.

BEN: Of course the real Doctor was always going on about the Daleks...

POLLY: The 'real' Doctor?

The Doctor looks puzzled:

The 'real' Doctor? Oh, you mean the real Doctor!

BEN: ...and now I've seen that claw. Well, I mean, I wouldn't want to shake hands with it, put it that way.

POLLY: Doctor, if they're that dangerous, what are you going to do about it?

DOCTOR: Save my breath. Would Lesterson listen? Lesterson listen? Lesterson listen? Rolls the tongue, try it!

BEN: You're the Examiner, order them to destroy the Daleks! Order your weight about...

Ben and Polly jump as a furious voice interrupts. Informed of the trespassers in his lab, Lesterson has arrived with his aide, Resno, to investigate:

What do you think you're doing in

here?! Who gave you permission . . . ?
The Doctor rushes over to the glaring scientist and pushes his Examiner's badge into Lesterson's hand:
Read this!
Lesterson glances at it.
DOCTOR: Aloud!
LESTERSON: Accord every access.
DOCTOR: Exactly! It doesn't say *except your laboratory*.
Innocently the Doctor pulls out his magnifying glass and examines the badge thoroughly:
. . . unless it is in micro-print.
LESTERSON: I should have been asked first!
The Doctor points an accusing finger at Ben and shouts:
What did you notice first when you looked in that capsule?
BEN: Eh? What? Oh, the Daleks.
DOCTOR: You were astounded?
BEN: Yes.
DOCTOR: Intrigued?
BEN: Yes . . .
The Doctor spins round to face Lesterson, still shouting:
You didn't even give them a glance! Why? Because you've been in there and seen them! *Where* is the third Dalek?
LESTERSON: I don't know what you're talking about!
DOCTOR: You opened up the capsule without permission. You found the secret compartment containing three Daleks, you took one of them away and hid it!
LESTERSON: Hid it? What nonsense!
Bragen enters and the Doctor returns to his search.
BRAGEN: May I ask what all this is about?
POLLY: We opened the inner compartment in the capsule and Lesterson had already been in there.
LESTERSON: I don't deny that.
BEN: And he's nicked a Dalek!
BRAGEN: Dalek?
LESTERSON: It's the name the Examiner has given to two metal creations that I discovered inside the capsule.
BEN: They're dangerous, evil . . .
LESTERSON: Lumps of metal! They're quite inactive.
BEN: That's what you think, mate.
The Doctor catches Ben's eye with a whistle on his recorder and gives the young sailor a disapproving shake of his head.
LESTERSON: I consider it's my duty as a scientist to warn you, all of you. Now please keep out of my laboratory, keep your hands off my experiments . . .
He turns on the Doctor, glaring, but unperturbed the Doctor retorts:
Those 'lumps of metal' — Daleks — I want them broken up, or melted down. Up, or down, I don't care which, but *destroyed*!
LESTERSON: I refuse to allow it.
The Doctor brandishes his badge in front of Bragen:
I'm an Earth Examiner — I *demand* it.
LESTERSON: You're exceeding your authority . . .
DOCTOR: Perhaps we should let the Governor decide that? I wish to see him immediately!
LESTERSON: That won't do any good.
BRAGEN: That might be difficult . . .
DOCTOR: But *not* impossible.
The Doctor marches from the room, closely followed by Ben, Polly and Bragen. Resno sides up to the outraged scientist:
Could he stop the experiments?
LESTERSON: I don't know. It's none of your business. Go and get Janley and come back. We haven't got much time left.
Hurry up, Resno. Quick man! Quickly.
Resno leaves, Lesterson locks the door after him and walks over to the capsule. Feeling inside the open doorway there is a click as another compartment opens revealing the third Dalek with wire attachments strewn over it. Like the other two it is dormant, its gun, eye and sucker sticks pointing listlessly to the ground, but Lesterson gives it a knowing stare:
He won't stop me experimenting. There *must* be some way to bring you back to life — and I'm going to find it.

Back in the rest room . . .
BRAGEN: . . . And of course you do have the right of any access.
DOCTOR: Which is why I have a badge which says so.
BRAGEN: Lesterson watches over his ideas like a mother hen.
DOCTOR: If there was a bomb under this floor timed to go off in five minutes, would you ask my permission to rip up the floorboards . . . Aha fruit!
Before completing the analogy, the Doctor leaps over to a basket of fruit placed on the bedside table and begins to examine each piece carefully before his bemused onlookers.
BRAGEN: It's up to you of course, but I would suggest a little discretion in your investigations. It's not a very good time at the moment, what with all these disturbances.
POLLY: Disturbances?
BRAGEN: Yes, minor acts of sabotage, secret newspapers, rebel cliques . . . nothing important you understand, but it keeps the Governor busy. I expect he'll tell you about it himself when I arrange your meeting.
BEN: When'll that be?
BRAGEN: He's going on a tour of the perimeter of the colony. I'll see if he can see you before he goes.
POLLY: Thank you.
Bragen gives a puzzled look at the Doctor who is gleefully shaking an apple and leaves the room.
BEN: You know, it's little things like this that make it hard to believe you're the Doctor, the other one, I mean the proper one. Oh nuts, you know what I mean.
DOCTOR: Plenty of nuts — want one?
BEN: You, my old china, are an out and out phoney!
DOCTOR: China, yes, went there once I believe.
He delves into a pocket and produces his diary and starts flicking through the pages until:
Met Marco Polo!
BEN: *China!* Not China. China and plate, mate, friend.
DOCTOR: Marco Polo a friend? Yes, I believe he was!
The Doctor returns to the fruit.
POLLY: Don't listen to him Doctor, I know who you are.
The Doctor quickly puts a finger to his lips and shakes his head. Silently Polly watches intrigued as the Doctor produces a small knife, carefully slices into one of the fruit and gently pulls out a minute listening device. He promptly drops it on the floor and stamps on it.
DOCTOR: Someone was listening to what we were saying!
BEN: You guessed it was there — that was why you were talking nonsense!
DOCTOR: I *never* talk *nonsense*. Well . . . hardly never . . .
BEN: Blimey, they believe in making us at home don't they? Bet you old Charlie Bragen did it!
POLLY: Charlie?
BEN: Well Fred wouldn't suit him would it?
POLLY: If he did put it here, do you think it was his own idea? He could have been under orders.
BEN: From the Guv? I don't know. What do you think, Doctor?

The Doctor, in deep thought, looks up:
Mmmm? Oh, yes of course . . . But let's examine the button for a moment. It's the only clue we've got to the murderer of the Examiner. The *real* Examiner.
POLLY: And who asked for him to come?
BEN: Lesterson's crackers about the capsule. He wouldn't want anybody nosing about.
POLLY: Bragen said the Governor's been having trouble . . .
BEN: No, rule him out. Governors are all the same, they never ask for help. If he sent a message to Earth it'd look as though he couldn't do his job properly. I vote we go back to the TARDIS, I've had enough of this dump.
DOCTOR: Have you? And what about the Daleks.
BEN: Well they're dead.
POLLY: What about the thing we saw in the capsule — that was alive all right.
BEN: Yes, well, I can't explain that . . .
DOCTOR: I can! That's why we must *stay!*

Later that night, Lesterson, Resno and Janley are assembled in the laboratory examining the third Dalek. Resno sides up to Janley, grumbling:
Ugly-looking brutes, aren't they? What's he want to muck about with them for? Leave well alone, that's what I say.
JANLEY: You're a fine one to be a research assistant. Leave well alone? There'll be no progress on this planet with people like you around.
RESNO: We're doing very well as we are. Or we were till you lot came along stirring things up. You won't get anywhere you know. The Governor knows all about you rebels. He'll smash the lot of you when he's ready.
JANLEY: The Governor? He couldn't smash . . .
LESTERSON: Be quiet! Where do you both think you are? This is a scientific laboratory. Kindly keep your politics out of it. Resno, for heaven's sake man get on with it. We haven't got all day. We've got to get this working before the Examiner stops us. He's got some phobia about these . . . these Daleks?

The Doctor is sitting on his bed, reminiscing:
Daleks . . . I know the destruction they cause . . . the misery . . . But there's something else more terrible — something I can only half remember . . .
The Doctor's thoughts are interrupted by a knock at the door and Bragen enters.
DOCTOR: Well? Where is the Governor? What did he say?
BRAGEN: He sends his apologies Examiner. He can't see you tonight, but he hopes to see you first thing in the morning.
BEN: It might not wait that long Ch . . .
Ben corrects himself in time:
Bragen.
BRAGEN: It will have to!
DOCTOR: Excuse me . . .
The Doctor rises and walks to the door.
BEN: Where are you going?
DOCTOR: To see Governor Hensell of course — what else?
BRAGEN: I'm afraid that isn't possible. Once his door is closed no-one, not even you Examiner, is allowed into his room!
The Doctor is momentarily taken aback by the authority in Bragen's voice:
Very well.
BRAGEN: Thank you. Tomorrow morning then . . .
He nods curtly and exits.
BEN: What happens now?
DOCTOR: I shall radio Earth. Now. Governor or not, Hensell will have to listen to them — I'll get Earth to back me.
Suddenly alerted by something, the Doctor dives for the door and yanks it open pulling the door knob off in his gusto. He looks puzzled, almost embarrassed:
I could have sworn . . . Wait here, I won't be long.

In the laboratory, Lesterson is standing at a panel of dials and switches to which the electric leads from the Dalek run. Janley is nearby, notebook in hand, and Resno sits observantly beside a bank of electric meters.
LESTERSON: Ready to introduce power. Time, Janley.
Janley consults her watch:
Noted.
LESTERSON: Connecting.
He flicks several switches and a low hum penetrates the room. Various lights start illuminating the panel of dials and switches and needles begin twitching to life on the bank of meters. They all stare excitedly at the lifeless Dalek.
RESNO: All connections responding.
LESTERSON: Nothing at all?
RESNO: No.
LESTERSON: Are you sure?
RESNO: There's nothing wrong here.
LESTERSON: Let's see.
RESNO: Really. If you don't trust me to read a dial.
LESTERSON: Be quiet. We'll try again. This time we'll increase power by one fifth. Got that Janley?
JANLEY: Yes. One fifth.
The hum from the electric power begins to rise slightly and slowly the Dalek's sucker arm begins to move upwards.
RESNO: It's moving!
The eye-stick, very slowly, also starts to move upwards.
LESTERSON: Note this, Janley. Number one attachment with sucker responding. Number two attachment not moving. Number three attachment with lens responding.
JANLEY: Noted.
She writes the results in her notebook.
LESTERSON: Watch the meters, Resno.
Resno scans the various meters:
All connections still responding.
Lesterson marches up to the Dalek and walks around it thoughtfully:
Of course, we can't be sure — but its reasonable to assume the sucker stick operates like some kind of hand.
Almost in response, the sucker stick extends towards Janley who nervously steps back.
LESTERSON: Don't be alarmed. We've merely introduced temporary power into it. We'll have to open it up before we'll know how to work it permanently.
He bends to examine the gun-stick:
Can't imagine what this short stubby arm is for?
JANLEY: Could the lens attachment be an eye?
LESTERSON: Oh, yes, probably. Of course, it's very possible this Dalek will have some kind of directing influence. Maybe even a simplified brain. Positronic I shouldn't wonder. Can't wait to open it up.
Suddenly the eye and sucker sticks droop listlessly to the floor.
LESTERSON: Now what?
RESNO: Everything functioning here.
LESTERSON: Maybe the power's leaking away somewhere. We'll try again.
The power is resumed immediately and the eye-stick moves upwards, turns and discontracts towards Resno. He spins round sensing something watching him:
The eye-stick!
The eye-stick returns to its dormant state.
RESNO: It was watching us!
LESTERSON: Don't be absurd, man.
RESNO: It was, I tell you! I saw it.
LESTERSON: You can't use the phrase "watching us" — good heavens! You'll

want us to believe the thing has intelligence next. Let's get on, please!
They return to their work.

The Doctor has reached the Communications Room and enters cautiously. Immediately he sees the unconscious body of the radio mechanic slumped under his desk with, as he suspected, the frayed ends of dismembered communication cables lying nearby. He starts to examine the man but pauses as he hears faint noises nearby:
I know you're there.
Quinn steps from the shadows, holding a large pair of pliers:
Examiner, thank goodness it's you. I have been trying to talk to you ever since you got here.
Immediately Bragen and one of his guards enters. He approaches Quinn.
What's happening here?
QUINN: What do you want?
DOCTOR: I found this man unconscious.
The Doctor and Bragen look suspiciously at the pliers in Quinn's hand.
QUINN: So did I! I was just looking at him when I heard someone moving. It must have been you Examiner.
Bragen snatches the pliers:
And these?
QUINN: I picked them up. What is all this?
DOCTOR: The cables have been cut.
QUINN: Where?
As Quinn reaches out a hand to examine the cables the Doctor notices a button missing from his jacket.
QUINN: This is serious. It's not just our own communication system. We're cut off from Earth too.
BRAGEN: The only people who'd want to do that are the rebels.
QUINN: If these muscle boys of yours had any brains, they'd stop things like this.
The Doctor produces the button from his pocket and hands it to Bragen:
Bragen, I was attacked just after I landed. This was a souvenir I collected.
The Doctor pulls Quinns sleeve forward and Bragen matches the button against the tear in Quinn's sleeve.
BRAGEN: This button belongs to you, doesn't it?
QUINN: Well, yes.
BRAGEN: And you say you picked these pliers up? I suggest you were sabotaging the communications.
QUINN: That's a lie!
BRAGEN: . . . Having attacked one of the engineers first. I'd detain the Governor on evidence like that.
QUINN: I hope you're not thinking of detaining me, Bragen.
BRAGEN: I have no option. I could hardly let you run around loose after this. Right guard, take him away.
QUINN: I'm warning you, Bragen.
Quinn seems about to attack the guard, then considers his position and relaxes:
You win this time, Bragen. We'll see how you look in front of the Governor.
The guard escorts Quinn from the room.
BRAGEN: The Governor will want an enquiry. May I ask what you were doing in here Doctor?

In Lesterson's laboratory a film camera on a tripod has been erected by Resno and is trained on the Dalek.
LESTERSON: Right. I've redirected power. We can go up to another fifth. You'll have to dodge between your meters and the camera, Resno.
RESNO: Ready.
LESTERSON: Connecting *now*.
The familiar humming sound fills the room. The Dalek twitches and its sucker arm and eye-stick rise up once again.
JANLEY: It's working!

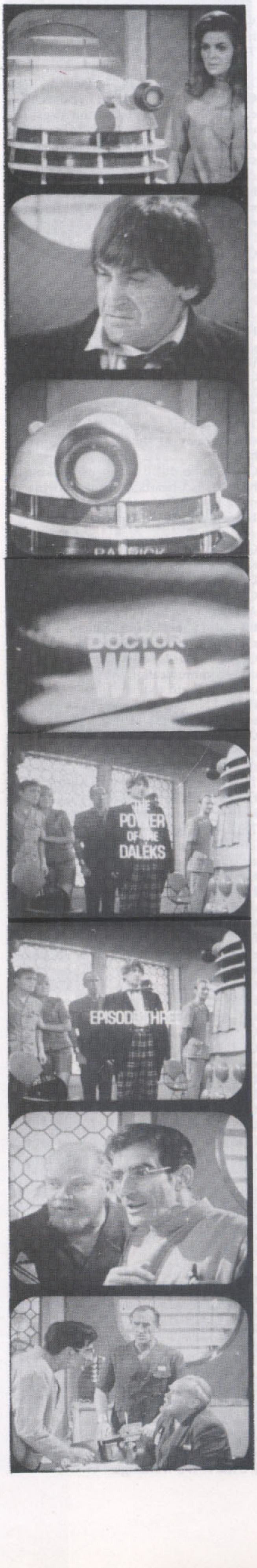
LESTERSON: Excellent. Film it now, Resno. Make a note of the readings, Janley.
Resno moves to the camera and adjusts it to focus on the Dalek. The Dalek's eye-stick spins around and trains on him, then the main part of its body slowly moves around until its gun-stick is aimed at the unsuspecting colonist.
LESTERSON: Seems interested in you, Resno.
Resno freezes, staring at the Dalek.
LESTERSON: What's the matter with you man?
RESNO: I tell you its intelligent. It's watching me, Lesterson. Weighing me up! I can sense it!
LESTERSON: Don't be a fool.
Resno starts backing away:
I don't like it I tell you. We don't know what these things can do.
Lesterson leads Resno gently but firmly back to the camera.
LESTERSON: We'll never find out what they can do will we, unless you take a film of every reaction. Now get on with your work man!
Resno begins to resume his work reluctantly but gives a short cry and falls back with his camera as the Dalek gun delivers its deadly ray.
Lesterson immediately pounces on cable leads and disconnects them. The humming noise abruptly whirrs into silence and the Dalek jerks as its various sticks sag into lifelessness. Janley rushes over to the inert figure and looks up matter-of-factly:
It's all right. He isn't dead.
LESTERSON: What happened?
JANLEY: Knocked out by the shock waves.
LESTERSON: We must get him to the hospital. I'll get help.

The Doctor is looking out over Vulcan from the window of the rest room.
POLLY: But we've *got* to defend Quinn . . .
BEN: I know he's innocent until he's proved guilty . . . but he's guilty!
POLLY: He's the Deputy Governor!
BEN: So what? I had an 'eadmaster once who got pinched for riding on a bus and not paying his fare! Then there's the motive, don't *forget* the *motive!*
POLLY: Like what for instance?
BEN: He's the *Deputy* Governor, right? Perhaps he wants to be the *Governor* . . .
POLLY: But that's ridiculous.
BEN: The jacket button wasn't! And he was caught red-handed in the Communications Room with a pair of pliers, and don't try and tell me he was plucking his eye-brows either.
POLLY: Look, there are some people you know are all right. Know just by looking at them . . .
Polly is cut short as Bragen enters the room:
Good Morning. The enquiry is ready to begin. I've come to escort you.
As they leave the room the Doctor puts an affectionate arm around his companions and chuckles:
Now we shall see who's right shan't we!

In Lesterson's laboratory the Dalek now has a dark coloured sheet covering it. Lesterson is looking at his watch.
JANLEY: Is it time?
LESTERSON: I think so. I feel quite excited.
JANLEY: So you should. It's a wonderful achievement.
LESTERSON: The wonderful thing is, we have no idea of the scope of the experiment, Janley. Who knows where we may go from here.
He pulls the cover off the Dalek which is now minus its gun-stick:
Who knows what this Dalek, as the Examiner calls it, can do?
JANLEY: And it's harmless now?

LESTERSON: Completely. Look, I've removed it. Resno — have you been to see him today?
JANLEY: Yes, he's having medical attention. He's going to be all right. No-one must find out about this accident. It might give the Examiner just the excuse he wants to stop the whole project. And the Examiner could stop the *whole* project.
LESTERSON: Yes of course, You're right.
JANLEY: Are you ready?
LESTERSON: Come on. Let's go and surprise them all . . .

Everyone is assembled in Hensell's impressive terraced room for Quinn's enquiry.
HENSELL: I apologise for not seeing you earlier Examiner . . .
He turns to face Quinn:
Well, Quinn, I don't like this anymore than you do. What have you been up to?
QUINN: Nothing. Absolutely nothing.
HENSELL: What about Bragen's report then? These are *facts*, Quinn. What have you got to say about it?
QUINN: Does the engineer say I hit him?
BRAGEN: How could he when he was hit from behind.
QUINN: Then it's only circumstantial evidence.
BRAGEN: The Examiner was also attacked in the mercury swamp. We have a button from your jacket, found in the Examiner's hand.
QUINN: I can't explain that.
BRAGEN: I'm sure you can't!
HENSELL: Examiner . . .
The Doctor, engrossed as he intently weighs up each answer, shoots to his feet.
. . . You seem to be in two minds . . .
BEN (quietly): Yeah, and two bodies . . .
HENSELL: You mentioned to Bragen that Lesterson's machines . . . what do you call them?
DOCTOR: I call them what they are — Daleks.
HENSELL: Yes, you say they could be a motive for destroying our communications.
DOCTOR: I do.
Suddenly Lesterson marches into the room flushed with the smugness of supreme self satisfaction.
HENSELL: This is a special enquiry Lesterson. I must ask you . . .
LESTERSON: This won't wait. You won't be disappointed!
HENSELL: Didn't you hear what I said?
LESTERSON: Governor, I've completed an experiment that's going to revolutionise this colony. Bear with me.
DOCTOR: What have you done, Lesterson? Just what have you done?
Instinctively the Doctor turns to face the door.
LESTERSON: I'll show you. All right, Janley . . . *Now* . . .
Everybody sits rivetted as the Dalek glides into the room. Only the Doctor moves back slightly and shakes his head in disbelieving despair. The Dalek swivels its eye-stick around its captive audience and suddenly focuses directly on the Doctor. Both the Doctor and the Dalek edge away from each other, the former collapsing into a chair behind him, stiff with fright. Ben whispers:
It recognised the Doctor, it *recognised* him.
POLLY: What's the matter, Doctor? Are you all right?
DOCTOR: The fools . . . The silly stupid fools . . .
BEN: You're scared! What can it do?
DOCTOR: Nothing — yet.
BEN: It knew who you were, it sounds crazy, but it *did*. Well if a Dalek takes you for the proper Doctor I suppose I can . . .
Lesterson meanwhile has been delivering his speech:



This creation is called, I understand, a Dalek. Look at it. I have simply given it electric power. And do you know what? It's capable of storing it. Furthermore, it responds to orders: Turn around. Move that chair.
The Dalek obeys in turn.
LESTERSON: Stop. You see, imagine what this is going to do to our mining programme, our processing, packaging. Dozens of labour jobs Governor. Maybe even the answers to this colony's problems . . .
The Doctor moves forward to address the crowd:
Yes, it will end the colony's problems, because it will *end the colony!*
As though to nullify what the Doctor has said, the Dalek grates:
I am your servant.
The effect in the room is one of thunderstruck amazement.
LESTERSON: It spoke! Janley, did you hear that! It can actually *talk!*
DOCTOR: It can do many things, Lesterson. But the thing it does most efficiently is exterminate human beings. Destroys them without mercy, without conscience. *Destroys them*. Do you hear me? *Destroys them.*
The Doctor shouts to try to drown the chanting Dalek but the Dalek raises its voice to a crescendo as it continually repeats:
I AM YOUR SERVANT, I AM YOUR SERVANT, I AM YOUR SERVANT . . .

HENSELL: So, they're capable of speech, Lesterson!
LESTERSON: Yes, but then why not? After all they obviously have a certain intelligence — but it is an intelligence that we can *control*.
HENSELL: So what you want is permission to continue your experiments . . . ?
LESTERSON: Governor, think what it would mean if we set it to work in the mines. It would *double* our production overnight!
BRAGEN: And consider the effect it would have on our whole economy . . .
Hensell smiles enthusiastically:
And the effect of that on Earth . . . Yes, they could be *very* grateful.
Disturbed that Lesterson is winning his fight, the Doctor directs a determined look at the Dalek and whispers:
I shall stop you. I *will!*
The Dalek moves slightly towards him when suddenly Hensell announces his verdict:
All right, Lesterson, permission granted.
DOCTOR: Permission? For what?
LESTERSON: To continue my work, Examiner!
DOCTOR: Didn't you all hear what I said? The Daleks must be *destroyed!*
LESTERSON: Never!
DOCTOR: If not by *my* order — then by *Earth's!* Come along Ben, Polly.
As he shuffles to the door the Doctor is intercepted by Hensell:
Examiner, one moment, *why* are you so against this project?
DOCTOR: I told you, I realise I can't prove what I say but you have no idea of the danger . . .
Lesterson gives a derisive snort and the Doctor glares at him furiously:
Yes — *danger!* I shall be contacting Earth just as soon as the radio communications are restored!
He turns to leave and as he passes the Dalek he pauses:
You're my servant, are you?
DALEK: *I am.*
DOCTOR: Then immobilise yourself. Go on — I order it!
Immediately the Dalek drops its eye and sucker sticks as though its power has been terminated, but not fooled by this charade the Doctor marches from the room mumbling incomprehensibly to

himself. As the worried Lesterson moves in to examine the Dalek, it suddenly resumes its normal posture.

LESTERSON: Why have you stopped obeying? You were given an order.

DALEK: *He has gone.*

LESTERSON: Then you obey — only —

DALEK: *His order was wrong. I cannot serve human beings if I am immobilised. You gave me power. Your orders are right. I serve YOU.*

HENSELL: It *reasons*, Lesterson. Just *how* extensive *is* its intelligence?

LESTERSON: There's no cause for concern, Governor. Just wait until you see the amount of work it does!

Now I'm really going to put you through your paces. Follow me, Dalek.

DALEK: *I obey.*

In a nearby corridor . . .

POLLY: We should have stayed with Quinn.

BEN: We couldn't have helped him, Pol, even if we'd wanted to. The Governor's already reached his verdict.

POLLY: But he didn't murder the real Examiner. I'm sure he didn't.

BEN: The way I see it this lot's too busy arguing amongst themselves to do much about anything — first things first and the *Daleks* are the *important* thing!

The Doctor gives a cry of delight and shakes Ben's hand:

My dear Ben! Congratulations.

BEN: What'd I do? What'd I do . . .?

DOCTOR: You just used your brain — that's what you did. The Daleks *are* the important thing!

As the Doctor and Ben race ahead, Polly thinks quietly to herself:

I *still* think Quinn's innocent!

Back in Hensell's office the enquiry has resumed . . .

QUINN: How *can* I be in league with the rebels?

BRAGEN: The evidence confirms it.

QUINN: It was *I* who warned of their dangers.

BRAGEN: Yes, as part of the overall plan!

QUINN: *You* wouldn't even take the matter *seriously!*

BRAGEN: If I was wrong *then*, I have a chance to rectify it *now!*

QUINN: If that's your attitude . . .

HENSELL: Quinn! I suggest we continue the enquiry in an orderly manner. The Examiner was attacked, there's no question of that.

BRAGEN: And the button grabbed by the Examiner was missing from *your* suit.

HENSELL: If you have anything to add, then I suggest you say it now.

QUINN: I didn't attack the man. I had no reason to . . . *I* was the one who sent for him!

HENSELL: *You* sent for him?!

QUINN: It was necessary. In the circumstances I would hardly be likely to damage the radio communications.

HENSELL: But why? Why, Quinn?

QUINN: Because of the rebels!

BRAGEN: Rebels! They're nothing more than one or two fanatics. Unless you're trying to prove there's trouble here . . . to undermine the Governor's position.

HENSELL: Explain that, Bragen.

BRAGEN: If you're removed, who takes your place? The Deputy Governor of course. And that's the real reason for all this trouble isn't it Quinn? You attack the Examiner in the mercury swamp and blame it on the rebels, then you sabotage the radio and blame that on the rebels too . . .

QUINN: Governor, you should have listened to me — Bragen, I'll break you for this.

HENSELL: Get him out of my sight . . .

Bragen leers triumphantly at Quinn and gestures to the guard who marches him away.

HENSELL: I chose Quinn myself . . . trained him . . . He would have had this seat in a few years.

BRAGEN: Sometimes a few years is a long time to wait . . .

To Bragen's surprise Hensell raises his hand to dismiss him when:

HENSELL: Oh, and Bragen?

BRAGEN: Governor?

HENSELL: You'll assume Quinn's duties. As of now you're Deputy Governor.

Having achieved his purpose Bragen gives a satisfied nod and walks happily from the room.

In the rest room the Doctor has just smashed a chair down onto a small control unit, shattering its outer casing.

BEN: I hope you know what you're doing!

DOCTOR: So do I!

The Doctor produces his magnifying glass and starts to probe and poke at the unit's components:

Excellent. Excellent!

BEN: I thought we were after the Daleks — not this control unit you nicked!

DOCTOR: Now if I could just find a . . . Ah, yes!

He rushes to the bed and starts pulling off the cushions and soon sees what he is after. With several jerks he yanks off a metal bracket and returns it to the control unit.

BEN: He's a right little delinquent, in'e? Look, I don't want to appear dim — *but how's this going to do the Daleks in?*

DOCTOR: They believe Lesterson's the driving force, but I don't. The Daleks are *using* him! Smash the Daleks and the people here will lock us up or *kill us*. Leave the Daleks alone and everyone will be killed.

BEN: We *could* go back to the TARDIS. At least we'd be safer to think there? . . .

POLLY: If you told us what you were up to, maybe we could help . . .

DOCTOR: Don't underestimate any of them, Lesterson's a first class scientist, first class. He opened the capsule, realised how the Daleks could be activated . . .

BEN: Yeah, that could be the answer. Let's kidnap Lesterson, hide him away for a bit . . . It'd stop him bringing the Daleks back to life wouldn't it?

Polly's expression indicates to Ben that it wouldn't be a good idea.

Meanwhile the Doctor has completed his device. He holds it up for all to see.

BEN: What is it?

DOCTOR: What is it?! It could be the answer to all our problems . . .

On the way to Lesterson's laboratory, the Doctor, Ben and Polly pass by Quinn and his guard in the corridors. Quinn stops and calls out:

Examiner, you mustn't let them fool you about the rebels . . .

The guard attempts to force his prisoner to move on but Quinn resists:

Discover where they hold their meetings . . .

Quinn is dragged along the corridor and Polly moves to assist him but the Doctor restrains her:

We'll help him, but later. This is one occasion when a little injustice is better than wholesale slaughter. What we want now is in Lesterson's laboratory . . .

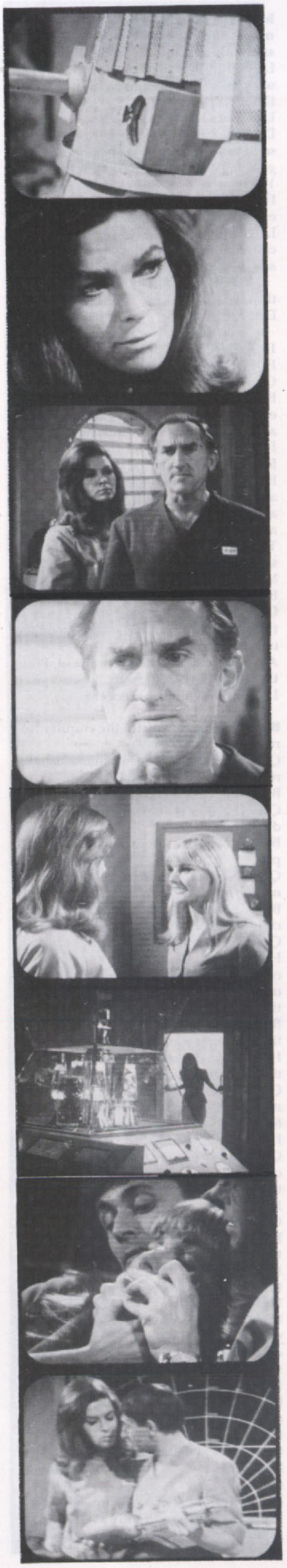
In his laboratory Lesterson is sitting in front of the Dalek brandishing a stop watch. Janley stands beside him holding a clip-board.

LESTERSON: . . . Incredible! Let's move on to test fourteen.

DALEK: *I am ready!*

LESTERSON: When sodium acts on ethyl alcohol what is the resulting derivative?

DALEK: *Sodium ethoxide . . . C2H50NA.*
LESTERSON: Incredible! Five seconds, Janley! Just the time as it took to speak the answer.
Janley checks her notes:
It's right too.
LESTERSON: Of course it's right! Can you imagine what kind of positronic brain this robot has, Janley? Imagine the store of knowledge it must carry.
Lesterson turns to the Dalek:
Sulphuric acid?
DALEK: *H2SO4.*
LESTERSON: You see?
With a beaming friendly smile the Doctor pokes his head through the door way:
May I come in . . . ?
LESTERSON: What do *you* want?
DOCTOR: Just to see how you're getting on.
LESTERSON: If you think . . .
DOCTOR: Please! I'm not here to make *trouble* . . . I'm *interested,* that's all!
LESTERSON: You've done nothing but meddle and interfere since you landed on Vulcan.
DOCTOR: I *did* give you permission to open up the capsule, didn't I? Please, carry on.
LESTERSON: And you won't try and stop me?
DOCTOR: Stop you? Of course not. We got off on the wrong foot, Lesterson, but I'm a reasonable man and I've been thinking it over. Perhaps I *was* hasty . . .
LESTERSON: Well, if you really want to call a truce . . .
DOCTOR: A *truce?* My dear fellow, I hope we'll be *friends!*
LESTERSON: Yes . . . possibly . . . Very well, you may stay.
DOCTOR: Thank you. Thank you.
The Doctor turns to his companions:
Amuse yourselves for a while will you?
He indicates for Ben and Polly to leave the room quickly before Lesterson changes his mind. While Lesterson is busy explaining his notes to the Doctor, Janley lifts the bleeping receiver off the laboratory's communication:
Laboratory . . .
Janley listens closely to the voice on the other end, and glancing around she sees the two men are busy:
Yes, all right, I can come now . . .
She picks up a bundle wrapped in a cloth, obscuring it from sight as she heads for the door:
I've got to slip out for a few minutes, Lesterson.
LESTERSON: Yes, yes . . .
We'll test its knowledge of physics then, eh, Examiner?
DOCTOR: A splendid idea. Please go on.
LESTERSON: Right, what is the 1st Law of Thermodynamics?
DALEK: *When heat is transformed into any other kind of energy or vice versa . . .*
Lesterson engrosses himself in his papers as the Dalek continues to recite the correct answer. Stealthily the Doctor edges over to the power unit and takes out his mechanical device, fitting it into a section of the machine. Sensing something is wrong the Dalek moves towards the Doctor and Lesterson looks up as the Doctor flicks a switch. A deafening screeching noise fills the air and the Dalek spins helplessly around the laboratory, its eye and sucker sticks swivelling uncontrollably.
LESTERSON: You fool! What do you think you're doing?
Lesterson pushes the Doctor aside and flicks off the switch, hurling the Doctor's equipment to the floor.
DOCTOR: Saving your life!
LESTERSON: *Get out! Get out!*
He examines the power unit as the Dalek recovers its composure:
I have . . . sustained . . . no damage . . .
As the Doctor walks past, he whispers



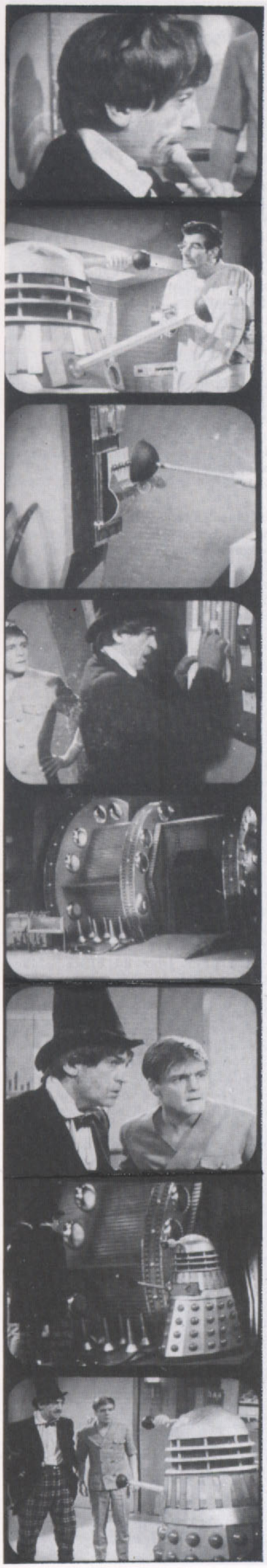
to the Dalek:
Perhaps I'll have better luck next time . . .

The Dalek whirls on the departing figure, the mechanisms of its disembodied ray gun clicking furiously . . .

Janley arrives at Hensell's terrace to find Bragen waiting for her:
You were able to get away then?
JANLEY: Yes, Lesterson's with the Examiner. And Hensell?
BRAGEN: He's in a meeting with the production manager. He left me in control.
JANLEY: We *could* take over the colony now . . .
BRAGEN: No. No it has to be absolutely right. I don't want to take over a colony full of rebels do I, Janley?
JANLEY: I don't know . . . You're making me help them.
BRAGEN: Just to stir them up so they can create the right amount of trouble to get rid of Hensell, and then . . . and then we crush them. The whole colony will be grateful, and I'll be the Governor . . .
Janley unwraps the bundle to reveal a Dalek gun-stick.
BRAGEN: Is this the gun you spoke of? Can you persuade the rebels that this will help them?
JANLEY: Yes, Valmar thinks he can work in a switch that will turn the gun on and off.
BRAGEN: How powerful is it?
JANLEY: It killed Resno, Lesterson's assistant. He believes that Resno's simply shaken up and taking a few days off.
BRAGEN: And the body?
JANLEY: In one of the mercury pools. Lesterson was the indirect cause of Resno's death. It's a good hold over him if he makes trouble . . . I'll give this to Valmar then?
Bragen is struck by her callousness:
Yes.
JANLEY: When do we move?
BRAGEN: The Examiner bothers me . . .
JANLEY: I thought Quinn was the danger.
BRAGEN: Not any more. The Examiner isn't a fool. No, there has to be something else.
A smile forms on his face as he considers an idea and turns to Janley . . .

In a corridor near Lesterson's laboratory:
BEN: The Doctor isn't in the lab now, Lesterson's by himself.
POLLY: Then he must have gone another way. I'll leave it to you, I'm going back to the rest room. Well, someone's got to clear it up . . .
BEN: Okay.
As Ben turns a corner out of sight, Janley suddenly appears and approaches Polly:
Hello there.
POLLY: Hello, You're Lesterson's assistant aren't you?
JANLEY: Yes. You're not looking for the Examiner are you?
POLLY: Do you know where he is?
JANLEY: Yes, he's waiting to get a message through to Earth. He's in the Communications Room. You'll find it easy enough, it's round to the right in the next block . . .
POLLY: Oh. Thanks.
Janley smiles as Polly walks away, waits, then follows her . . .

Opening the door of the Communications Room, Polly peers in uncertainly:
Doctor . . . ? Anyone here?
Suddenly a man steps from behind Polly and clasps a hand over her mouth. As she struggles vainly, Janley appears, breaking a small ampoule in a handkerchief which she holds to the



terrified girl's face. Polly collapses to the floor.
JANLEY: Well done, Valmar. That'll keep her quiet for a while.
VALMAR: I've got no idea who she is. She was just snooping around.
JANLEY: I sent her. We want her kept out of the way. Get a couple of your men to keep her in a safe place.
She unwraps the Dalek gun and shows it to Valmar:
This is what I told you about.
VALMAR: Yes, the ray comes from here. Should have quite a good range . . .
JANLEY: Can you fit it?
VALMAR: Easy, this could win us the revolution . . .

Back in the rest room the Doctor is stretched out on a bed, thoughtfully playing a tune into his recorder while Ben paces agitatedly up and down:
She *said* she was coming back here. She knew the way, and she wouldn't have wandered off, I know she wouldn't!
DOCTOR: Ben, if you were a Dalek what would be your next move?
BEN: I'm talking about Polly.
DOCTOR: Polly? No. No, she's a bright girl but she wouldn't know the answer to this . . .
BEN: She's missing.
DOCTOR: Oh, surely not! She's looking around, there's a lot to see here in the colony, she's interested. I like that . . .
Ben grabs the Doctor's arm:
Come on . . .
DOCTOR: Where are we going?
BEN: To report it. If we make a fool of ourselves I don't care! We report it!
Ben drags the protesting Doctor from the room.

In the laboratory . . .
LESTERSON: I managed to stop that fool of an Examiner just in time. You know there are some people here who believe you're an enemy.
DALEK: *I am your servant!*
It indicates a piece of the laboratory equipment:
What does this machine do?
LESTERSON: It's amazing. You have an almost human interest and curiosity . . .
DALEK: *A Dalek is bet . . . not the same as a human. If I am to help I must know everything.*
LESTERSON: Yes, yes of course.
DALEK: *What is this machine?*
LESTERSON: It computes meteorite storms as they approach our weather satellites.
DALEK: *How accurate is it?*
LESTERSON: About seventy per cent. It helps cut down the satellite losses.
DALEK: *Daleks can build computers with one hundred per cent accuracy.*
LESTERSON: One hundred per cent?
DALEK: *If you provide materials and our own power unit, a computer will be built.*
LESTERSON: A hundred per cent . . . that would be an enormous saving to the colony. I'll go and see Hensell at once.
DALEK: *I will be ready to dictate the blue print when you return . . .*
After Lesterson has left, the Dalek glides to the door and listens. Satisfied, it moves to the rewired power unit and operates the controls with its sucker-arm and a new vibrating noise echoes from the machine. The Dalek moves to the capsule and disappears inside.

Ben turns to see the Doctor half way down the corridor behind him, his face screwed up with mathematical calculations:
You agreed we'd go and see Bragen.
DOCTOR: Did I? They need the power, we know that. Now the Daleks' energy intake should be the squared velocity . . .
He rips a piece of paper from a notice board and begins to scribble down his calculations. Defeated he pins the paper back on the board.
Useless with incomplete data . . .
Just then a familiar figure catches his eye and he forces Ben into an alcove out of sight:
Lesterson!
BEN: Eh?
DOCTOR: He just went past. Now we can get into the laboratory again.
BEN: But Doctor . . .
DOCTOR: Come on, come on . . .

Inside the laboratory, the Doctor stares down at the cables now stretching from the power-unit to inside the space capsule. The Doctor and Ben move cautiously towards the entrance when suddenly a Dalek appears from inside, blocking their way:
What are you doing here?
DOCTOR: Stand aside. Servants shouldn't question.
DALEK: *Entry is restricted.*
DOCTOR: Not for me it isn't. "Accord every access"! I've got a badge somewhere . . .
DALEK: *That is an order.*
DOCTOR: A Dalek order. Short circuit the generator, Ben.
Ben moves forward.
DALEK: *Stand back.*
DOCTOR: Don't be frightened, its not armed. I'm going to see what it was doing in there . . .
The Doctor darts forward but before he reaches the inner door of the capsule to his horror two Daleks emerge from nowhere armed with gun-sticks.
DOCTOR: Ben, let's get out of here!
BEN: Lesterson must have activated the others.
They edge towards the door of the laboratory.
DOCTOR: When I say run, run like a rabbit — RUN!
The Doctor and Ben hurtle through the door as the three Daleks congregate.
UNARMED DALEK: *I have sent the human for materials.*
DALEK: *And power?*
UNARMED DALEK: *Yes. Power we can turn into static, then we will conquer.*
The Daleks monotonously grate in unison:
WE WILL CONQUER . . . WE WILL CONQUER . . . WE WILL CONQUER . . .

In Hensell's terrace an inquest is taking place into the reactivated Daleks.
DOCTOR: If you didn't do it Lesterson, then the Dalek has used your power supply and activated them itself.
LESTERSON: I was going to do that anyway.
BEN: Are you off your head, mate? Those two are armed!
LESTERSON: Then we turn off, the electricity, disarm them, and *everything's safe again!*
DOCTOR: As I've explained . . .
HENSELL: Stop these arguments, both of you. I've had enough. I've every confidence in Lesterson. He has carte blanche with the Daleks from now on.
DOCTOR: But they must be destroyed.
HENSELL: Bragen, I'm taking a tour of the perimeter, I'm putting you in direct charge here. See that Lesterson has everything he wants . . .
Hensell leaves the room and Lesterson turns to Bragen:
I'll need a permanent guard on my laboratory.
BRAGEN: Very well.
The Doctor stalks furiously from the room followed by Ben.
BRAGEN: Don't worry about the Examiner . . . I think I can keep him quiet . . .

The Doctor storms into the rest room

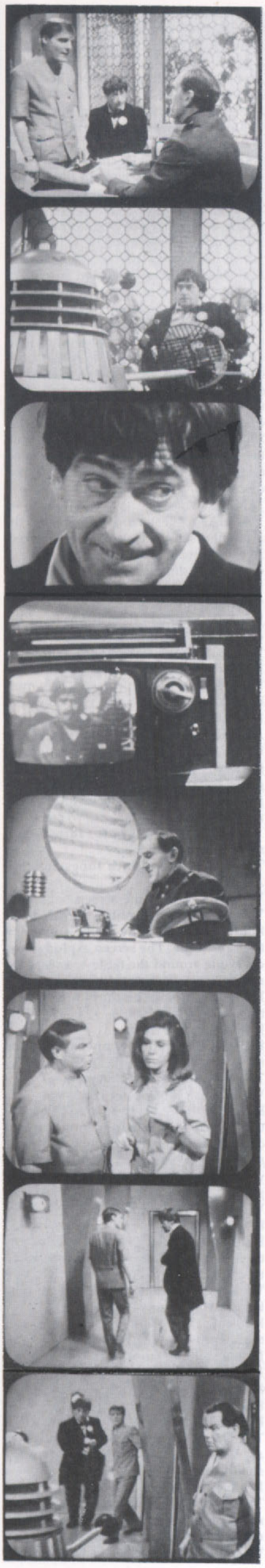
with Ben in tow.
BEN: We've been forgetting about Polly . . .
DOCTOR: Greed and ambition, that's all it is. Wait till they find out what their precious production figures have cost them!
There is a knock at the door and Bragen strides in. The Doctor pulls up a chair and sits indignantly with his back to the visitor, playing his recorder.
BEN: Ah, I want to see you . . .
BRAGEN: What about?
BEN: Polly, she's missing. We can't find her anywhere . . .
BRAGEN: Very well, I'll have one of my men start a chain of enquiries. It shouldn't take long to find her.
BEN: Thanks.
BRAGEN: Examiner, some of my men have found a body in the mercury swamp. It was the body of a middle-aged man . . .
DOCTOR: Why should that interest me?
BRAGEN: You're the Examiner . . . or maybe you're not . . .
The Doctor stops playing and stands to face his accuser:
What exactly do you mean by that?
BRAGEN: Who are you? Quinn's friends? Come to stir up the rebellion?
DOCTOR: There's only one possible way you could know I'm not the Examiner . . .
BEN: Yeah, by knowing what looked like the *real* Examiner!
DOCTOR: Exactly! Only two people knew of his arrival on this planet. Myself and the murderer.
BRAGEN: That's enough!
BEN: Is it? Doctor we've got to tell the Governor.
BRAGEN: D'you think he'd believe you? I'd soon convince him that you'd murdered the man yourself. You stole the Examiner's badge.
DOCTOR: Then why don't you arrest us? Because there's a doubt isn't there? Because it might, just might, go against you . . .
BRAGEN: All right, all right, so neither of us wants to make a move. But you leave Lesterson alone — and his Daleks!
He turns and marches from the room.
BEN: He'd make a right Father Christmas wouldn't he?
DOCTOR: I'd rather fight a hundred of his sort than just one Dalek . . .
Ben rushes to the door as an envelope is slid under it and flings it open but no-one is in sight. He picks up the letter and reads:
Listen to this. "The girl is safe. She will remain so as long as you leave the Daleks alone" . . .
In the laboratory Lesterson is weighing up two Dalek guns, a Dalek beside him:
You disarmed the other two?
DALEK: *Yes. We are your servants. We do not need guns.*
LESTERSON: I'm very glad. I knew the Examiner was wrong about you.
DALEK: *Did you get our materials?*
LESTERSON: Yes. Everything you need you can have.
DALEK: *And a power plant?*
LESTERSON: Everything.
The other two Daleks emerge from the capsule, both disarmed:
DALEK: *Then we will get our power . . .*
ALL DALEKS: *We will get out power! . . . We will get our power! . . . We will get out power!*
They all turn to face Lesterson chanting relentlessly, and for one moment he frowns. Disturbed at their single mindedness, a tiny doubt crosses his mind . . .

Amid the commotion Lesterson turns the power supply dial from full to half causing the Daleks to falter:
Turn . . . back . . . the . . . power . . .

THE POWER OF THE DALEKS
EPISODE FOUR

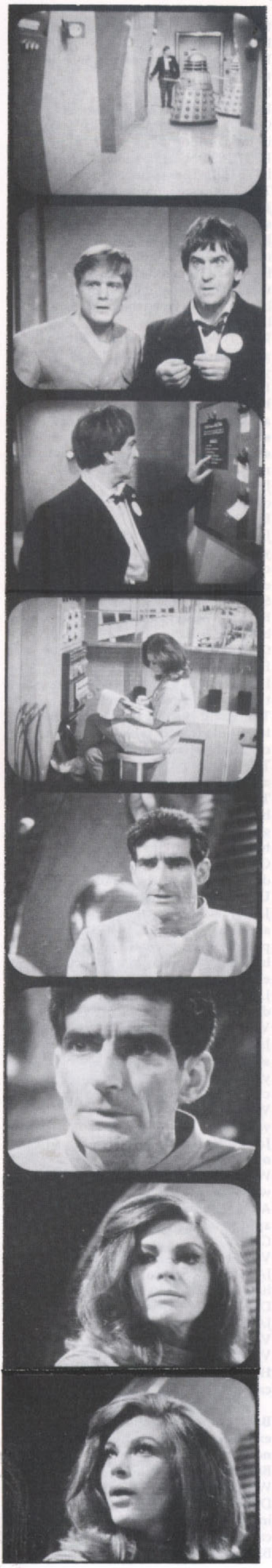
supply . . .
LESTERSON: I will, I will. But I want you to remember that *I* control you.
DALEK: *We . . . are . . . your . . . servants.*
LESTERSON: I know. Remember it. I gave you each a special charge to bring you back to life. Any further power you need must come from this generator, and *I* control it. Is that clear?
DALEK: *We obey.*
LESTERSON: Very well.
He switches the generator back on to full power and two of the Daleks swiftly glide into the capsule.
LESTERSON: Where are they going?
DALEK: *To await your orders . . . master.*
LESTERSON: Good. Have you completed the blue-print on your new meteorite storm computer?
DALEK: *It is ready.*
The Dalek guides Lesterson to the workbench whereupon he eagerly picks up several sheets of slim metal.
LESTERSON: Marvellous. I'm glad we understand each other.
He switches on a desk lamp and starts examining the blueprints.
DALEK: *We understand the human mind.*

In Hensell's terrace Bragen sits behind the desk resplendent in his new uniform, watching impatiently as Valmar works on a square scanner communication set built in to the desk top:
Isn't that finished yet?
VALMAR: Nearly.
Valmar picks up the receiver:
This is Valmar. Test call please.
He replaces the receiver, it buzzes and he picks it up again:
I can hear you clearly. Good. Now try and get into connection with the interior and then the perimeter stations.
He turns to Bragen:
No troubles now . . .
BRAGEN: Good, and about time. This work should have been completed long before now.
VALMAR: I did the best I could!
BRAGEN: Well it isn't good enough!
VALMAR: Then get someone else, Bragen.
BRAGEN: Be careful . . . Remember, I'll be watching you in future after this . . . Now get out!
Valmar limps from the office as the Doctor and Ben burst in followed by a guard.
BRAGEN: What is the meaning of this intrusion?
GUARD: I'm sorry, Bragen. I tried to stop them.
DOCTOR: Intrusion? What intrusion? We're just returning your various calls. This guard tried to tell us you were busy . . .
The Doctor starts to move around the office, studying everything in sight with his magnifying glass. Suddenly he looks at Bragen:
Oh, what a nice new uniform. Smart, very smart! I would like a hat like that!
BRAGEN: All right — what do you want?
BEN: A joker has kidnapped Polly and sent us this note. We want to know what you're doing to find her?
DOCTOR: Yes!
BRAGEN: Now that the communications are restored we can start a search.
BEN: Yeah, I can imagine what a job you'll make of that. Haven't you heard *anything* yet?
BRAGEN: The planet *is* a large one . . .
Just then a Dalek enters and it is a sight to behold: attached to its sucker stick is a tray upon which is a drink in a glass . . .
DOCTOR: So! You've been given the run of the colony have you?
DALEK: *We obey.*
Bragen takes the glass.



DALEK: *Do I bring liquid for your visitors?*
BRAGEN: No, they won't be staying much longer . . .
BEN: Look, Doctor, if this guy ain't going to help us we'd better search for Polly ourselves.
BRAGEN: Sound advice, "Doctor", why don't you?
DOCTOR: Ah, *Examiner!*
As they exit, the Doctor whispers to Ben:
I wonder how long they can keep moving around on these floors.
BEN: Eh?
DOCTOR: The floors — they're not metal.
They move out and Bragen answers a buzz from the scanner. Hensell appears on the screen:
Ah, there you are Bragen. Thank heavens the communications are working again. Well? Your report man. Hurry up. I've a very full schedule.
BRAGEN: There *is* nothing to report Governor.
HENSELL: The Examiner?
BRAGEN: I'm taking . . . good *care* of him.
HENSELL: Hm! Well, you know my orders.
BRAGEN: Yes Sir.
HENSELL: You can reach me here if you have to. That's all!
BRAGEN: One moment, Governor. When are you coming back?
HENSELL: Not for a day or two yet. You can manage can't you?
BRAGEN: Yes, of course.
The picture fades and Bragen looks up slightly startled to see a Dalek in front of the desk:
What do you want?
DALEK: *Have you finished your liquid?*
BRAGEN: No. No I haven't!!
Bragen watches it glide away, wondering why he is suddenly frightened . . .

In a nearby corridor Janley is pinning a notice on to a board as a man named Kebble walks up to her. The Doctor and Ben hear their hushed voices as they approach a corner and stop to listen:
JANLEY: Better check the agenda.
KEBBLE: I'll do it now.
Janley leaves as Kebble scans the board. The Doctor starts to theorise with a big magnet:
Static — they'd need a constant supply of static or some sort of electric field.
BEN: Doctor!
As they peer around the corner Kebble moves away from the board. Just then three Daleks glide smoothly down the corridor.
DOCTOR: Insanity!
BEN: Eh?
DOCTOR: Letting the Daleks move around like this . . .
BEN: Hey, Bragen had a Dalek acting as a servant and we've just left him!
DOCTOR: One Dalek in Bragen's office — three Daleks have just gone past. That makes *four!*
BEN: Then where did the fourth one come from?
DOCTOR: Lesterson couldn't have *made* it . . . perhaps there were more than we thought in the capsule?
BEN: We must go and see Lesterson, show him that note. Maybe he knows where Polly is, or that woman, what's her name . . . Janley?
The Doctor walks suspiciously up to the notice board:
I wonder what the fascination of this notice board is?
BEN: Looks pretty normal to me . . . Come on, Doctor. Let's go and see Lesterson. We've got to find Polly! Come on!
The Doctor takes a final look at the board and moves off after Ben. Glancing back he sees another man starting to take notes from the board.



Sensing that he is being observed the man casually folds his papers and puts them in his pocket.

In the laboratory Lesterson is showing Janley a sheet of paper . . .
LESTERSON: The Daleks. They've made up a new list of materials they need.
JANLEY: Let me see . . . We've got all these things. They've rebuilt the satellite computer for us.
LESTERSON: I know that.
JANLEY: They need material to work with.
LESTERSON: But why these quantities, Janley? *Why?* How can they have used up all the materials I gave them? What is it? Good heavens, little more than a few hours ago . . .
JANLEY: They're building new things for us.
LESTERSON: I don't want them to do anything without consulting *me.* What do they do in there?
JANLEY: You're worrying too much.
LESTERSON: Look, Janley, say what you like, but I'm beginning to believe the Examiner was right about the Daleks. Their original thinking frightens me. If we can control them, fine. But if not . . .
JANLEY: Yes?
LESTERSON: Then I'll have them destroyed. It's too dangerous. The Examiner knows something about them that we don't. I'm going to ask his advice.
JANLEY: I wouldn't bring the Examiner into it if I were you.
LESTERSON: Why not?
JANLEY: You want him to find out about Resno?
LESTERSON: A little accident . . . How is he? Better?
JANLEY: He's dead.
LESTERSON: What are you talking about? You said he was . . .
JANLEY: You were busy with the experiment on the Daleks.
LESTERSON: But you should have told me. The body, it will have to be reported . . .
JANLEY: Don't worry. No-one'll find the body.
LESTERSON: You've done a terrible thing Janley.
JANLEY: The Daleks may have killed Resno, but you were to blame . . .
LESTERSON: No, I wasn't . . .
JANLEY: You took precautions, did you? You knew the Dalek was harmless? No, you made a mistake. I covered it up.
LESTERSON: Why did you do that?
JANLEY: The experiments on the Daleks are more important.
LESTERSON: More important than human life? No, no, I won't accept that.
JANLEY: You will. You must. Your carelessness was to blame for Resno's death. You murdered him. It's only your word against mine.
LESTERSON: I won't be blackmailed by you. All I want you to do is go on as you are . . .
Just then the Doctor and Ben enter the laboratory.
LESTERSON: I told the guard no-one was to be admitted.
DOCTOR: Accord every access . . . Remember?
BEN: We're looking for Polly.
LESTERSON: Well she isn't *here!* And I haven't seen her.
BEN: She's been kidnapped.
LESTERSON: That sounds pretty unlikely.
BEN: It does doesn't it? Well we got an anonymous note telling us.
LESTERSON: I'm very sorry but I don't know anything about it.
DOCTOR: Lesterson?
LESTERSON: Yes?
DOCTOR: You haven't been building any Daleks have you?

LESTERSON: Built any? No. I wouldn't know where to begin.
DOCTOR: And there were only three in the capsule?
LESTERSON: Yes . . .
DOCTOR: Well we've just seen four. One in the Governor's office and three in the corridor!
LESTERSON: Impossible!
DOCTOR: There's only one explanation. The Daleks are reproducing themselves!
Janley laughs as Lesterson picks up the sheet of paper he showed her earlier.
JANLEY: These things are just machines. How could they reproduce?
DOCTOR: Machines? What makes you think they're just machines? Nothing is beyond them, given the right materials.
LESTERSON: *What!*
DOCTOR: I said nothing is beyond them given the right materials. Lesterson? Are you all right?
Lesterson crushes the paper and covers his face with his hands. The Doctor puts a hand on Lesterson's shoulder as he sits on a stool and rocks to and fro, shocked at the realisation of what he may have done.
JANLEY: Leave him alone, he's just been over-working that's all.
BEN: He looks bad.
JANLEY: Will you both go away. It's all your fault, badgering him with questions. You've been hounding him ever since you landed on Vulcan.
She calls out and a guard appears:
Bragen's orders were that no-one was to be admitted:
GUARD: Yes, but I thought the Examiner . . .
JANLEY: He's attacked Lesterson. Get the Examiner out of here!
The guard hustles the Doctor and Ben to the door and Janley crosses to the communications receiver:
Tell Valmar to come over to the lab right away.
Turning to Lesterson, face still in his hands, she helps him off the stool and guides him to a couch on which she lies him down:
Come on, rest here for a bit. You've been doing far too much. Relax . . .
Unprotestingly he swallows a drink Janley is holding to his mouth which she has prepared with water and powder from a small ampoule. He lies back on the couch in a haze as Valmar enters the room.
JANLEY: I've given him a mild sleeping draught.
VALMAR: What's the matter with him?
JANLEY: Overwork, I suppose. He suddenly broke up. Anyway, it'll give you a chance to lay in the new power cable the Daleks have asked for.
VALMAR: You don't miss a trick, do you.
Janley crosses to the capsule and calls out:
We're going to lay the new cable you wanted.
As if from nowhere a Dalek suddenly appears at the entrance:
Good.
VALMAR: You sure this is okay Janley?
JANLEY: Of course. We help them. They help us.
DALEK: *Yes. We are your servants.*
JANLEY: And don't take too long, Valmar. You saw the notice, did you?
VALMAR: I saw it.
He disappears with the cable into the capsule . . .

Back at the notice board the Doctor is examining it inquisitively and taking notes.
BEN: We're still no nearer finding Polly. What are we hanging around here for?
DOCTOR: Look! I've found a message in code. It's an anagram, just take the capital letters. Work it out for yourself.
BEN: I'm no good at crosswords.

DOCTOR: Meeting tonight at 2200 hours, R-O-C-K-E-T – Rocket, R-O-O-M – Room, P, Rocket Room P! It's the rebels' way of calling a meeting and we'll be there, early!
BEN: Yeah, maybe we're nearer to finding Pol than we thought?

Later that night the Doctor and Ben take up their hiding positions in the Rocket Room and watch intently as the rebels assemble. Behind Valmar comes a Dalek and Janley carrying a small case. She opens it revealing a Dalek gun which Valmar fits to the Dalek. Everyone gathers intrigued around a large table as a man enters and sits at the head of it obscured by shadows.
JANLEY: We're going to demonstrate something. You section leaders can pass on what you see. So far, we've been concerned only with testing the strength of the Governor with a few acts of sabotage, but now, we're ready to take over.
KEBBLE: What's that thing? I've seen them moving about, but all we've been told is it's a machine Lesterson discovered.
JANLEY: Valmar?
VALMAR: Lesterson removed the armaments of the Daleks he discovered. I've re-armed this one, but with a controlling device. We can regulate the firepower and turn it off and on whenever we choose.
JANLEY: Shall we have the demonstration now?
The man at the head of the table lifts his hand in consent.
BEN: That's the fella we want. He must be the boss of this outfit.
DOCTOR: Ssssh . . .
Absent-mindedly and deep in thought the Doctor takes the recorder from his pocket and puts it to his mouth. Ben gives a look of horror and stops him just in time and the Doctor innocently repockets it.
Meanwhile Janley is adjusting a screen on its stand:
This screen is two inch tungsten steel. All right Valmar.
VALMAR: Fire at the screen.
Valmar presses a control switch he is holding and taps the Dalek's dome at the same time. The screen explodes and everyone around the table — except the man in the shadows–stand up in alarm.
KEBBLE: You can't control a thing like that. It'll turn on us!
JANLEY: No it won't!
KEBBLE: I wouldn't tell any of my group to go anywhere near it.
The crowd murmur in agreement.
VALMAR: I *can* control it.
KEBBLE: Prove it. You daren't! I'm not talking about that thing firing at walls or bits of metal or anything. I mean *people*. Have you tried testing whether you can stop it killing people. *Our* people?
VALMAR: Look, I can show you what I've done here . . .
KEBBLE: Forget it. How do you know the Dalek can tell the difference between the Governor's people and *our* people?
VALMAR: I know the difference you fool. *And I control it.*
KEBBLE: We want something better than words.
Janley steps in front of the screen:
Test it on me. Will that satisfy you, Kebble?
KEBBLE: Well yes, but . . .
BEN: She's out of her mind!
The Dalek raises its eye-stick on Janley as Valmar consults the man in the shadows:
Is it all right?
The man's hand wavers slightly as he makes his decision. At last he raises it unwillingly before the nervous Valmar:
When I tell you to fire . . .

DALEK: *I am your servant.*

Valmar places his hand on top of the Dalek and taps its dome, at the same time clicking a switch on his control device for all to see. Nothing happens. The rebels crowd around Valmar congratulating him.

JANLEY: Get back to your places.

KEBBLE: Are you all right?

JANLEY: Of course! I do not take needless risks.

VALMAR: Well done, Janley.

JANLEY: You haven't disarmed the Dalek! Go on. Take his gun away. We want no accidents. Isn't it enough I trusted you, Valmar?

Valmar smiles at her slightly as she turns to Kebble.

JANLEY: What about the girl?

KEBBLE: We've got her safely locked up. Never fear.

BEN: Hear that? Maybe they'll say where she is.

Moving forward to get a better look, Ben's arm catches a loose box which crashes to the ground. Everyone looks around at the direction of the noise.

JANLEY: Who's there?

BEN: They'll find us. You stay here — find out where Polly is. I'll make a run for it and distract them.

DOCTOR: *Ben. No!*

The Doctor attempts to restrain him but Ben leaps out of the hiding place and runs for the door. Janley steps in front of the Dalek as it trains its gun on him.

JANLEY: *No. Kebble!*

Kebble intercepts Ben as he reaches the door and strikes him unconscious to the floor.

JANLEY: The guards will have heard that. Quick, we must clear out of here.

The rebels pile out of the room in confusion. Janley points to Ben:
Take him with you. Lock him up.

KEBBLE: Right.

They too leave and the Doctor is left in the room with the mysterious man and the Dalek who turns and heads towards his hiding place. The man's voice is familiar:
You might as well come out. We know you're there.

The Doctor emerges and faces Bragen:
It's *you!*

BRAGEN: Of course! Who else is fitted to be the leader of the rebels?

The Dalek is pacing back and forth impatiently, waiting for its opportunity to destroy its arch-enemy.

DOCTOR: And you hope to be the leader of the Daleks too no doubt?

BRAGEN: I *am* the leader of the Daleks.

The Doctor laughs and the Daleks raises its gun . . .

DOCTOR: Then see if you can stop this one from killing me . . .

Just in time Bragen orders the Dalek:
Stop. Turn away. You heard me. That is an order. Fetch the guards.

For a moment the Dalek seems ready for a contest of wills, then its gun-stick droops and it turns away.

DALEK: *I . . . obey.*

It glides to the door.

DOCTOR: You think you have it both ways don't you, Bragen? But how will you look in front of the Governor when I explain your dual role to *him?*

BRAGEN: The Governor will hardly listen to an imposter.

DOCTOR: Imposter? How do you hope to prove that?

BRAGEN: My guards are now going to produce the body of the *real* Examiner from the mercury swamp.

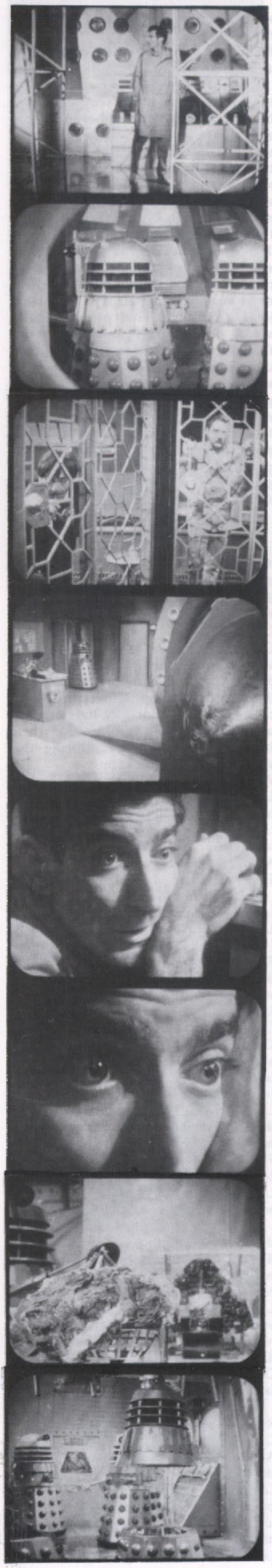
DOCTOR: The one *you* murdered.

BRAGEN: The one you pretended to be.

DOCTOR: Murder's a far worse crime than impersonation.

BRAGEN: Yes, but you can't prove I'm a murderer while I can prove you're an imposter.

The Dalek returns with two guards followed by Janley.



BRAGEN: Take this man and detain him.

The Doctor is marched away.

JANLEY: A dangerous man.

BRAGEN: Now, the only one left is the Governor.

JANLEY: Perhaps we should have dealt with the Examiner earlier . . .

BRAGEN: It doesn't matter, I will deal with him in time. And Quinn . . .

Quinn looks up as the Doctor is escorted into an adjoining cell. The Doctor observes the locking mechanism which the guard operates with a small box emitting highpitched soundwaves.

QUINN: You're the last man I expected to see here.

DOCTOR: Works by sound does it?

As the guard leaves the Doctor examines the lock intensively.

QUINN: I'm speaking to you, Examiner. If you'd listened to me before we wouldn't be locked up here now.

DOCTOR: What? Oh sorry, your imprisonment hasn't been entirely wasted. It's brought your enemy out into the open . . .

QUINN: Bragen? I knew that all along . . .

DOCTOR: Did you know he was the leader of the rebels?

QUINN: Bragen? The leader?

DOCTOR: Yes . . . Quite a common type of lock in fact . . .

QUINN: Hensell's trouble is he thinks he can carry this colony along on his personality alone.

The Doctor starts piling an assortment of articles from his pockets on the bed.

DOCTOR: Even if he knew the danger, could he do anything? The rebels are well organised.

QUINN: The Governor's popular. He can count on the mine workers on the perimeter for support.

DOCTOR: Then in that case we must get word to him.

QUINN: If you'd done your job properly, Examiner, you wouldn't be here, and I'd be out by now.

DOCTOR: Maybe, but then, I'm not the real Examiner.

Quinn looks bewildered.

DOCTOR: Ben, Polly and I . . . we're just travellers, that's all. I found the Examiner dead — Bragen murdered him.

QUINN: *Everything* leads back to Bragen. Just give me a chance to get my hands on him.

DOCTOR: The chance may never come unless we can contact the Governor.

QUINN: There's just a little matter of the cell doors . . .

Lesterson stirs restlessly and wakes from his deep sleep. He rises and walks hazily to his workbench, wets his handkerchief and bathes his dazed head. He hears movement by the capsule nearby and positioning himself out of sight he sees a Dalek at the capsule's doorway instructing another Dalek which has just glided into the room.

DALEK 2: *You sent for me.*

DALEK 1: *Take up a position at the Communications Room, watch and report.*

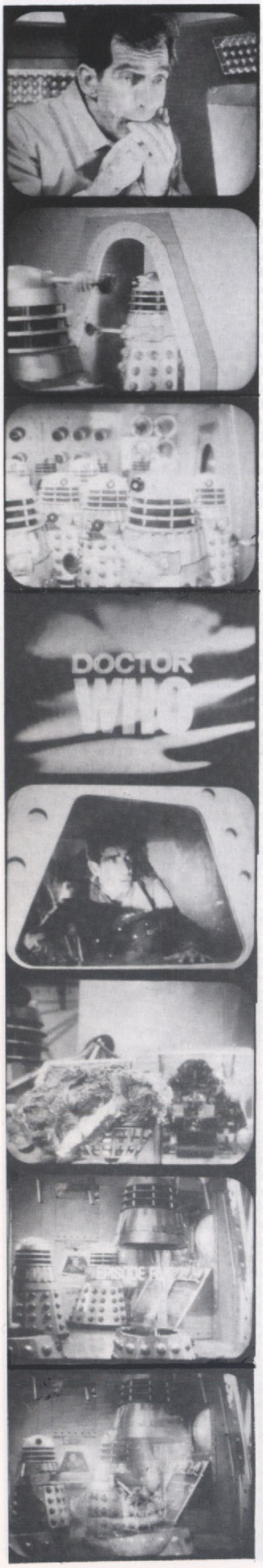
DALEK 2: *I obey.*

LESTERSON: They're conspiring with each other. Why didn't I realise? The Doctor was right! They *are* evil . . .

Two more Daleks emerge from the capsule and join the other one leaving the laboratory.

LESTERSON: There *are* four! They *can't* be reproducing!

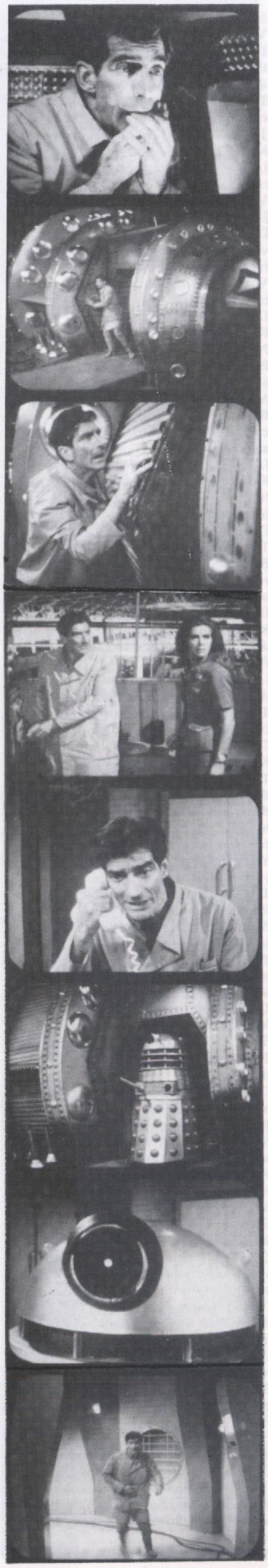
Lesterson moves to the capsule and asserting himself he slips inside. He moves down the right hand side of the ship, surprised at the restrictive head space which forces him to edge along



with his body bent forward. A lighted tunnel ahead arouses his curiosity and he follows it along as it dips downwards and bends around.

Eventually he reaches the end of the tunnel which is lit in semi-darkness. Peering out into the chamber ahead, his eyes dilate in horror as an incredible sight greets his eyes: Daleks stand at banks of flashing instruments, their sucker sticks propelling towards various buttons. A conveyor belt is moving through an archway as the noise from a dozen engines start to rev up. The bottom half of a Dalek casing suddenly appears through the darkness of the arch, and behind it are countless more. As it passes a pair of pillars, steam jets out and engulfs it. It passes a second set of pillars and it is sprayed with founts of liquid. Lesterson watches disbelievingly as a Dalek scoops up a seething green mass from an enormous glass globe and deposits it into the empty casing. He looks up to see the top half of a Dalek casing being positioned into place completing the process. It rolls off the line and the procedure is repeated. Lesterson's worst fears are confirmed . . .

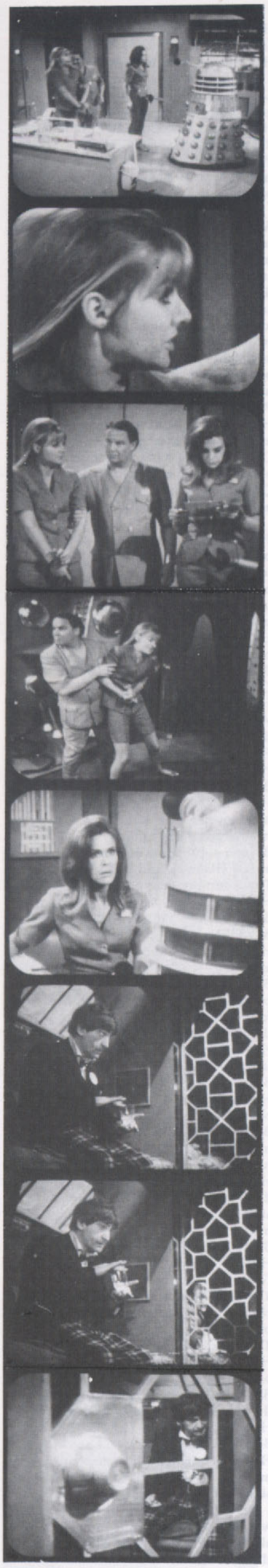
As the 'manufactured' Daleks roll off the conveyor belt, they are greeted by the existing Daleks:
WELCOME TO THE NEW RACE OF DALEKS.
Gripped with terror, Lesterson stumbles back along the low arched passage until he reaches the entrance of the capsule. staggering over to a large cabinet in the laboratory he shoves it until it is covering the entrance when Janley enters, instantly noticing the shock on Lesterson's face:
What's the matter? What is it?
Lesterson stares at her trembling and tries to speak.
JANLEY: Are you ill? You've been doing too much.
At last he gibbers uncontrollably:
They're in there . . . making themselves . . . duplicating . . .
JANLEY: What are you talking about?
Lesterson moves to his generator panel:
I started this, opening the capsule . . .
Frantically he pulls down a lever and begins turning off dials and flicking at switches. Janley pulls at his arm but Lesterson shakes her free and continues:
Don't try and stop me!
Gradually the lights on the panel flicker and die and the vibrating hum whirrs into silence.
JANLEY: What's happened?
LESTERSON: They forgot that *I* control them. I gave them life back again, and now I've taken it away. Stopped them! Finished them!
JANLEY: The Daleks . . .
LESTERSON: Evil, horrible! I know what I'm going to do . . . laser torches . . . I'll have them melted down. Melt the Daleks away to pools of metal . . .
By now Janley has decided the scientist is completely delirious:
No you won't Lesterson.
LESTERSON: Do you think I care what you can do? Go on, tell everybody I was responsible for the death of Resno. I don't care. I'm going to wipe out the Daleks . . .
Janley rushes from the lab.
. . . Yes, go and tell them all about Resno. I'm still going to destroy the Daleks!
As the door bangs shut, Lesterson lifts the inter communications receiver:
Get me the Examiner . . . Prison? Who put him there? . . . But I've got to talk to him. I've *got* to, don't you understand me!!
Lesterson stares helplessly into the receiver as it goes dead. Behind him he is unaware that the cabinet blocking the capsule has edged open and one of the unarmed Daleks is slowly approaching him.



LESTERSON: The Governor, got to tell him. Melt them down, that's what we'll do.
Sensing something behind him Lesterson spins around, madness fingering at the edge of reason:
How did you get here? I cut off the power.
DALEK: *We can store power — we will soon have our own.*
LESTERSON: Own power?
DALEK: *Why was the capsule door closed?*
Without answering he runs blindly out of the laboratory as another unarmed Dalek glides out of the capsule.
DALEK 1: *Seal off the capsule's secret entrance.*
DALEK 2: *I obey.*
The second Dalek moves back to the capsule as the other Dalek glides to the laboratory door, then pauses:
Wait!
The second Dalek waits at the capsule's entrance.
DALEK 1: *No more than three Daleks to be seen together at any one time.*
DALEK 2: *I obey.*
DALEK 1: *We are not ready yet to teach these human beings the Law of the Daleks.*

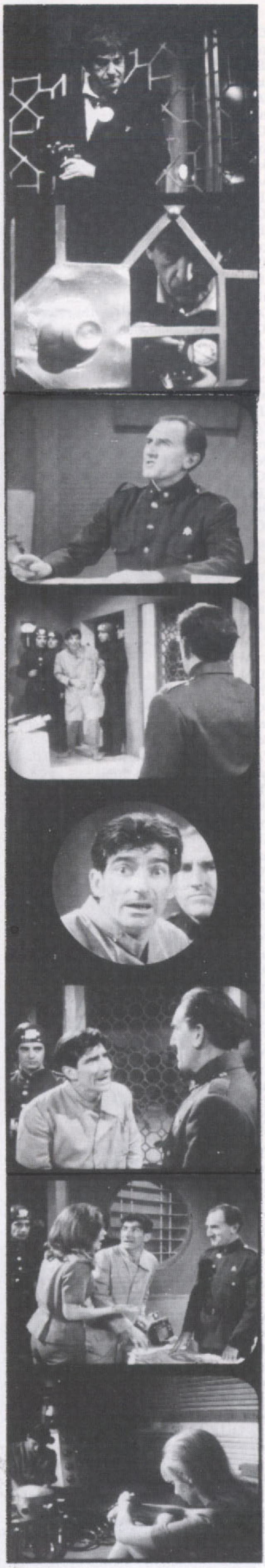
Running blindly along the corridors, Lesterson spots a guard ahead:
Here! You can help me . . .
1st GUARD: What's the matter?
LESTERSON: Where's the Examiner?
1st GUARD: The Examiner's in prison.
LESTERSON: Of course, of course, I forgot.
1st GUARD: What's the matter with you? What are you running for?
Lesterson turns and hurries back the way he came. The guard suspects something is seriously wrong and chases after him.

Janley bundles Polly into the laboratory as Kebble keeps watch at the door. The bound and gagged girl watches helplessly as a Dalek approaches from the capsule.
JANLEY: Did Lesterson come back?
DALEK: *No.*
The Dalek looks at Polly:
Why is this human restricted?
JANLEY: She is against the Daleks.
She removes the gag from Polly's mouth, while Kebble removes the cord around her wrists and offers her some water.
JANLEY: Not afraid, are you? Nothing's going to happen to you if you behave.
Polly accepts the drink:
Of the Daleks? Of course I am — and so should you be.
JANLEY: The Daleks are going to help us.
POLLY: 'Us' being the rebels, I suppose.
JANLEY: If you like.
POLLY: And when you've won, the Daleks just go back to being servants again? You're bigger fools than I thought.
DALEK: *We are your servants.*
POLLY: While it suits you.
JANLEY: You'll see.
KEBBLE: In!
He forces Polly towards the capsule:
Want me to stay with her?
JANLEY: Yes, you may have to help Valmar. He'll be along soon to finish off the work on the Daleks' power cable.
DALEK: *When will the work be completed?*
Kebble and Polly disappear inside the capsule.
JANLEY: What is this cable you Daleks are laying, anyway?
DALEK: *Daleks operate on static electricity.*
JANLEY: Static! Is that possible?
DALEK: *To create static, the Daleks need a*



complete cable circuit.
JANLEY: I see. You convert our electricity into your own power.
DALEK: *That is correct. When will the human being complete the work?*
JANLEY: He will be here. It's easier now. There is no-one to interfere with your plans.

In the cells Quinn is becoming irritated with the Doctor who is striking high-pitched chimes on a piece of glass.
QUINN: Do you have to do that? I'm afraid you'll find these locks are foolproof.
DOCTOR: I wonder *how* they're converting the power?
QUINN: What are you talking about now?
DOCTOR: The Daleks are powered by static electricity. It's like the blood in your veins, a constant life-stream.
QUINN: Static isn't workable!
DOCTOR: It is to the Daleks. They've conquered static, just as they've conquered anti-magnetics.
QUINN: I can't listen to your nonsense.
The Doctor returns to his glass:
I just can't seem to hit the right note . . .
Looking around he smiles enthusiastically as he notices a water jug and a drinking glass by his bed. He leaps to the jug and fills the glass until the jug is empty. He strikes the glass, nods thoughtfully and takes a sip from it. He pings the glass again as he repeats the procedure, while Quinn looks on disbelievingly.
DOCTOR: Do you have any water?
QUINN: I hope not . . . No.
DOCTOR: Then I shall have to get some.
The Doctor looks up at the approaching arguing voices as Lesterson appears, struggling with a guard.
2nd GUARD: You can't . . .
LESTERSON: It's important, desperately important . . .
2nd GUARD: Bragen gave orders . . .
LESTERSON: Get out of my way!
He pushes the guard violently away:
Examiner . . . The Daleks . . .
The second guard recovers and grabs Lesterson as the guard who was chasing him appears.
LESTERSON: They're duplicating . . . I've seen them . . .
They start dragging Lesterson away:
They've got their own power, I can't stop them . . .
A third guard arrives and instructs his colleagues:
Take him to Bragen . . .
The two guards march Lesterson away.
DOCTOR: I say . . . do you think we might have a little more water?
The guard nods and goes to fetch some.
QUINN: Is that *all* you can say? Lesterson fights his way down here to speak to you and all you can do . . . *is ask for more water!*
The guard returns with the water as the disgusted Quinn throws himself down on his bed. The guard holds his operating sound-box in front of the door:
Get away from the door and against the far wall.
The Doctor obeys and the guard operates the sound mechanism. The Doctor secretly produces the recorder from his pocket and quietly tries to reproduce the note on the instrument.
The guard leaves and the Doctor adds more water to the glass. He wets his forefinger and runs it around the rim, pouring more water as the glass emits varying pitches of vibration. Quinn suddenly realises what the Doctor is trying to do:
Sorry about that outburst.
The Doctor holds up his hand for quiet and adds a drop more water, striking the glass once again. He watches the door nervously:



Nearly . . . nearly . . .

A Dalek is gently laying an endless cable into position in a corner of Hensell's terrace as Bragen works absorbedly at his desk. The two guards enter with Lesterson, blood dripping from a wound on his head. Bragen looks up sharply:
What's this?!
1st GUARD: He tried to break in to talk to the Examiner.
Lesterson notices the Dalek:
What's the Dalek doing?
BRAGEN: I thought you knew. Something to do with the emergency power supply.
LESTERSON: It's a trick! I didn't ask for it.
BRAGEN: Lesterson, I've had reports . . .

Lesterson moves to the Dalek:
What are you doing?
The Dalek turns to Lesterson:
Laying the new emergency power supply as you ordered, master.
LESTERSON: It's a lie!
BRAGEN: I have reports of your incomprehensible behaviour.
LESTERSON: I can explain everything. If you get rid of . . . *that!*
Bragen instructs the Dalek:
Finish now.
DALEK: *I am your servant.*
The Dalek glides from the room.
LESTERSON: Where's the Governor?
BRAGEN: At the perimeter. Why?
LESTERSON: Call him. Get him back here as quickly as possible! We're all in terrible danger. The Examiner was right. Right all the time.
Suddenly Janley enters the room.
LESTERSON: Don't let her interfere, Bragen. She's in league with the Daleks.
JANLEY: That isn't any way to talk. Just take everything calmly, Lesterson, you're not well.
Bragen nods to a guard who pulls a chair forward for Lesterson.
LESTERSON: I'm perfetly well . . .
JANLEY: Now, please, Lesterson. You really ought to be in hospital. You promised you'd report in there.
LESTERSON: I promised nothing of the kind!
JANLEY: Surely you remember . . . Oh, well, never mind. I understand.
BRAGEN: Pity — it's probably only temporary.
LESTERSON: You're trying to say I'm mad . . .
JANLEY: No, of course not . . .
BRAGEN: No, not mad.
LESTERSON: I tell you, I saw those Daleks. They were reproducing! I saw it! I swear to you . . . *I saw them . . .*
JANLEY: He suddenly started saying these things in the lab I'm afraid.
LESTERSON: NO! NO! NO!
As Bragen hoped, Lesterson becomes delirious again. He turns to his guards:
See that he's kept under restraint.
By now the scientist is in mental agony as he cries helplessly under the guards' hold:
Will nobody listen to me . . .

In one of the tiny inner compartments just inside the capsule Polly watches as Valmar busily connects cables and pushes various section points into a grey square box. His actions are being monitored by a Dalek.
VALMAR: Pass me that small screwdriver.
POLLY: I can't — my hands are tied, and anyway I wouldn't if I could.
VALMAR: All right.
Valmar rummages in his tool box as Kebble squeezes into the compartment laiden with more cables. The Dalek leaves them to their work.
VALMAR: More? I can't handle them.
KEBBLE: This is the lot.

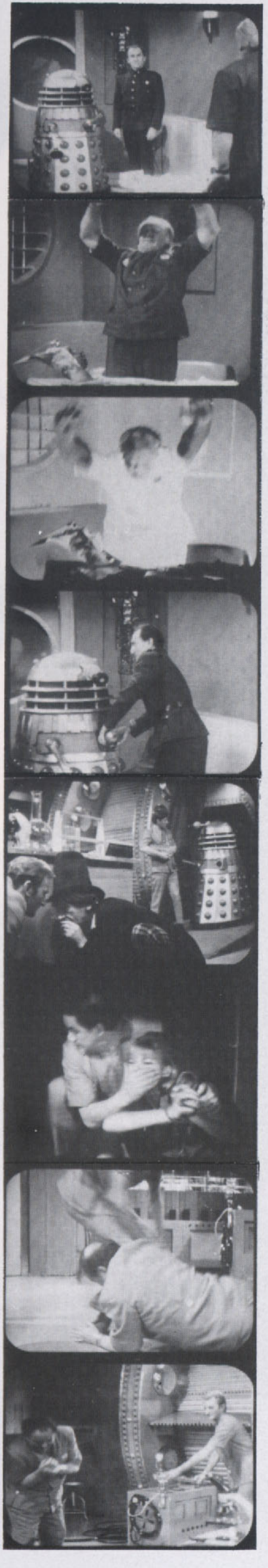
POLLY: Listen . . . the Dalek's gone now.
KEBBLE: That doesn't mean you can start talking.
VALMAR: Oh, leave her alone, Kebble. She isn't doing any harm.
POLLY: You think you're very tough don't you, pushing around a girl. I'd like to see you come up against a *real* man.
KEBBLE: Like who?
POLLY: Like Ben, for one.
KEBBLE: Don't worry about him. We've got him safely stowed away.
POLLY: You've got Ben?
KEBBLE: He's just sleeping off a slight fall.
VALMAR: I told you to leave her alone.
POLLY: Your name's Valmar, isn't it?
VALMAR: That's it.
POLLY: You want the Daleks to fight the Governor. But don't you see — they'll turn on you, too.
KEBBLE: What? Three pepper pots?!
VALMAR: One of them did kill Resno and you saw what the Dalek did to that sheet of metal.
POLLY: And that's just the beginning.
KEBBLE: Don't listen to her. She's feeding you the Examiner's line.
POLLY: He isn't the Examiner. We were just travellers . . . landed here by accident. The Doctor, that's the man you think is the Examiner, found the real Examiner dead and picked up his papers.
Kebble laughs disbelievingly.
VALMAR: This Doctor of yours. He knows something about the Daleks?
POLLY: He's tried to warn everyone. That's the only reason we stayed here.
Suddenly she looks up as the Dalek returns and looks into the compartment:
When will the work be completed?
VALMAR: I don't know. I'll need a new junction box like this one.
The Dalek trundles away.
POLLY: You've all under-estimated these Daleks.
KEBBLE: Better brains than us, I suppose.
POLLY: I only know what the Doctor has told me — he says they are capable of exterminating whole nations.
VALMAR: Perhaps, but what would they want to kill us for . . . after we've taken over. We're friendly with the Daleks.
POLLY: Don't you see, human beings *can't* be friends with Daleks. They don't have friends.
VALMAR: I don't see why not.
POLLY: It's a kind of hatred for anything unlike themselves. They think they're superior.
VALMAR: The girl's got something.
KEBBLE: Are you going to tell Janley? You're welcome!
POLLY: Janley! She'll betray the lot of you, if she gets the chance.
The Dalek reappears briefly:
The other junction box is outside.
VALMAR: Thank you.
Valmar resumes his work as Kebble smiles at Polly smugly:
Talk too much, don't you? Didn't you know he's soft on Janley?

A Dalek moves slowly down a corridor with a cable draped over its sucker-stick. Hearing voices ahead it turns back and moves out of sight around the end of the corridor.
HENSELL: What are all these cables lying about?
1st GUARD: New emergency power supply.
HENSELL: Oh, And who's idea was *that?*
1st GUARD: What do you want to know for?
HENSELL: What do I . . ! Don't you know I'm the Governor?!
The guard promptly stands upright.

HENSELL: Where are you from?
1st GUARD: The interior, sir.
HENSELL: Then why are you carrying a machine gun?
GUARD: I'm a Squad Leader in Bragen's guard sir.
HENSELL: I see, Bragen's guard eh? Right, carry on.
White with rage, Hensell marches furiously off in the direction of his office.

As the guard clicks open the door of the cell housing Quinn, the Doctor innocently picks up his glass of water, suddenly spins around and throws it at the guard's face. As he staggers back in surprise, Quinn takes his chance and knocks him to the floor. The Doctor rushes in, confiscates the sound-box and hands it to Quinn. He prepares to operate the device but the Doctor hesitates and rushes back into the cell:
Wait a minute . . .
He comes back out with the jug of water as Quinn watches frustratedly.
DOCTOR: We don't want him trying it, although he looks a bit tone deaf to me!
Quinn hauls the Doctor out of the way and activates the lock.

Hensell walks on to the terrace deciding on a diplomatic approach. He seethes to himself on seeing Bragen firmly entrenched in his seat, not even looking up from his papers to acknowledge his presence:
HENSELL: These trips grow more and more demanding.
BRAGEN: I didn't expect you, Governor.
HENSELL: Had all I could stand. Well? What has been happening here?
BRAGEN: One moment.
He continues with his papers.
HENSELL: I asked you a question man.
BRAGEN: I heard you.
HENSELL: Your work can wait. You can hand over to me tomorrow. I want to hear about the Examiner.
Bragen signs his name on a paper and at last sits back and looks up:
The Examiner is at present in prison.
HENSELL: In prison? That's rather dangerous isn't it. Who put him there?
BRAGEN: I did.
HENSELL: You did? For heaven's sake, *why?*
BRAGEN: He's an imposter, Governor, possibly a murderer as well. We have found the body of the real Examiner in the mercury swamp.
HENSELL: I hope you're sure of your facts, Bragen?
BRAGEN: Quite sure.
HENSELL: This could have far-reaching consequences.
BRAGEN: As far as I am concerned, the matter is closed. Now, if there is nothing further . . .
HENSELL: *Nothing further!* Who the devil do you think you're talking to! And stand up when you're speaking to me man!
BRAGEN: I prefer to remain seated.
HENSELL: Do you! We'll see about that. *Guards!*
Two guards enter and stand to attention.
HENSELL: Take this man out of my office.
The guards do not move.
HENSELL: Did you hear me? That is an order!
BRAGEN: My dear Hensell, you forget, they are not your guards, they are *mine.*
HENSELL: *I* am the Governor.
BRAGEN: No. Not now, I am.
He leans back smiling, enjoying every moment as Hensell comprehends the situation:
I see. Your guards, eh? Yes, Quinn warned me about your guards but we all took them too lightly. But we'll soon change *that.*



He turns to the door to find the guards blocking his way:
You imbecile. How long do you think your handful of guards can last when the people hear that I am being kept a prisoner in my own capital?
BRAGEN: The people will do exactly as they are told, Hensell.
He presses a button on the desk and stands up:
It will, of course, be easier for them if you co-operate with us.
He proffers the seat to Hensell as a Dalek enters.
BRAGEN: Wait there. Guards, dismiss.
Hensell sits down slightly relieved:
You want my co-operation, do you?
BRAGEN: It would save bloodshed. I might even let you keep the title of Governor.
HENSELL: Might you now! I'll tell you what you *will do.* You'll order your guards to disarm and place yourself under arrest immediately!
BRAGEN: You reject my offer? I thought it a generous one in the circumstances.
HENSELL: What circumstances?
Bragen unwraps the gun-stick:
Look at this!
HENSELL: What is it?
BRAGEN: The reason the colony is now mine.
He fixes it on to the Dalek as Hensell watches nervously:
Is it a weapon of some kind?
He rises suddenly, gripped with fear.
BRAGEN: I'll arrange a demonstration for you. Do you still refuse my offer!
HENSELL: I will not be intimidated.
BRAGEN: No, of course not. In character to the last, Hensell. *Kill him!*
Hensell arches in agony as the Dalek delivers its deadly ray and slumps dead to the ground. Bragen immediately disconnects the gun as the Dalek turns its eye-stick from the dead man to Bragen:
Why do human beings kill human beings?
BRAGEN: Get on with your work!
DALEK: *Yes, master. I obey.*
BRAGEN: Yes, obey me. I will have complete obedience from now on from *everyone.*

Sneaking into Lesterson's laboratory, the Doctor and Quinn hide behind the workbench as a Dalek glides out of the capsule followed by Valmar.
VALMAR: I'll have to check the cable circuit now. Otherwise it's just as you asked for.
DALEK: *Very well.*
VALMAR: Why can't you carry on with the power you're drawing from the colony? Why go to all this trouble?
DALEK: *Until now we have had to recharge from the colony supply. With static power, the Daleks will be twice as . . .*
It pauses:
. . . useful.
Janley rushes into the laboratory:
Valmar, quick!
VALMAR: What's the matter?
JANLEY: The Governor's back. Hurry. Come on.
VALMAR: What about the girl?
JANLEY: Leave her.
DALEK: *I will follow you.*
VALMAR: What for?
DALEK: *I am your servant.*
As they depart the Doctor and Quinn emerge from their hiding place and examine the newly-laid cables.
DOCTOR: An electrical circuit of their own supplying the static electricity! I wonder how much longer we've got?
He follows the cables to the capsule:
I didn't realise they had a circuit of their own . . .
Just inside the capsule, Polly and Kebble listen intently at the approaching voices. Kebble reaches for a vice but Polly wraps her arms around his legs and screams:

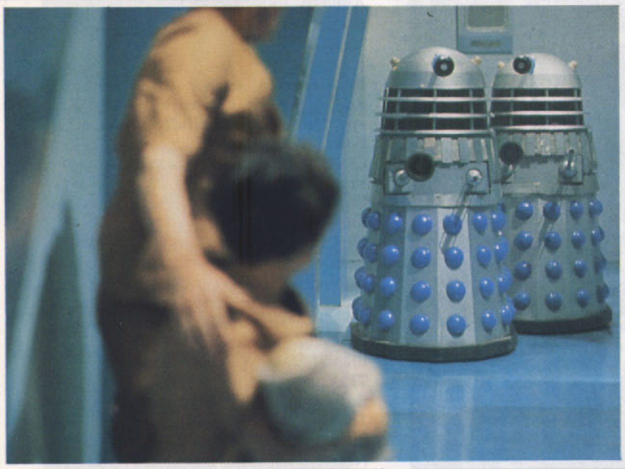
DOCTOR! LOOK OUT!
Kebble pushes her away as the Doctor and Quinn approach the capsule. He leaps from the capsule and attacks Quinn who eventually renders Kebble unconscious. Polly rushes up to the Doctor:
Are you all right?
DOCTOR: Well done! The man who left . . .?
POLLY: Valmar. He's been working for the Daleks.
DOCTOR (nodding): On their static power supply.
POLLY: Doctor, they've got Ben.
DOCTOR: He ran away from . . . Oh, it's a long story but don't worry, I think that boy can look after himself!
He turns and heads back to the capsule just as a Dalek emerges standing at the entrance — complete with gun-stick. As they back towards the laboratory door, the Doctor reaches for Kebble's vice.
QUINN: That won't help.
DOCTOR: Get out . . . go on!
QUINN: What about . . . ?
DOCTOR: *Go on!*
As Quinn and Polly leave the room the Dalek begins to glide from the capsule. The Doctor hurries out after them and jams the vice through the door handle. A second Dalek emerges from the capsule:
DALEK 2: *Have they escaped?*
DALEK 1: *Yes, return to capsule and report.*
DALEK 2: *I obey.*
The first Dalek batters at the door but it won't give. It backs away and trains its gun-stick at the centre of the door and fires. The metal vice and handle buckle in the intense heat and fall to the floor and the Dalek disappears through the doorway ready to receive its next order . . .

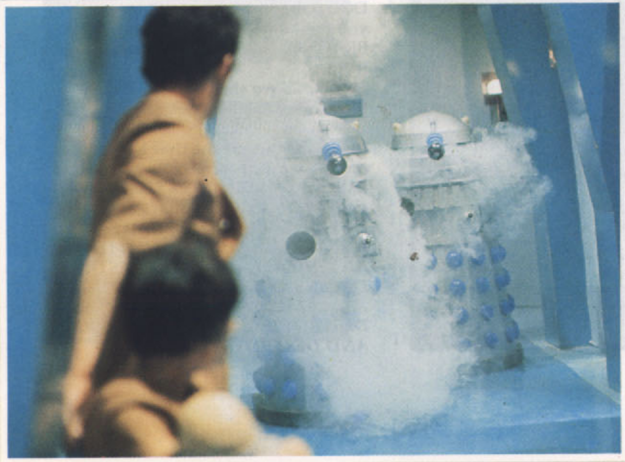
In their production-plant the Daleks are assembling . . .
DALEK 1: *We are to wait here until the human beings fight among themselves.*
DALEK 2: *Then we will strike . . .*
ALL DALEKS: *And EXTERMINATE . . . EXTERMINATE . . . EXTERMINATE . . .*

In Hensell's terrace the Doctor is examining the gun-stick while Polly and Quinn look pitifully at the dead body.
QUINN: The one man who could have saved us . . .
DOCTOR: Don't worry, the people will follow you, too.
QUINN: Maybe. But there wasn't any maybe about Hensell. He was old-fashioned. Single-minded, yes, but he did some wonderful work for this colony. Events turned out against him. But *why? Why* was he killed?
BRAGEN: I can answer that.
They spin around to see Bragen at the door, flanked by two of his guards:
The Governor wanted to have the Daleks destroyed, so one of them killed him. Now I'm declaring martial law. You will be returned to prison, *properly* guarded this time.
DOCTOR: Martial law! What good do you think that'll do against the Daleks?
BRAGEN: The Daleks will do as I tell them.
DOCTOR: We shall see, won't we?
BRAGEN: Take them away.

Inside the capsule the time has come as the Daleks screech frenziedly:
EXTERMINATE! EXTERMINATE! EXTERMINATE! EXTERMINATE ALL HUMANS . . . EXTERMINATE ALL HUMANS . . . EXTERMINATE . . . ANNIHILATE . . . DESTROY! DALEKS CONQUER AND DESTROY . . . DALEKS CONQUER AND DESTROY . . . DALEKS CONQUER AND DESTROY . . .

500 YEAR DIARY





A continuous line of Daleks stream from the capsule and out of the laboratory door.
DALEK: *Take up positions ready to exterminate all human beings.*
ALL DALEKS: *EXTERMINATE!* . . .

The Doctor, Polly and Quinn are being marched back to the cells by two guards. Suddenly the Doctor stops dead in his tracks on sighting a Dalek at the top of the corridor.
1st GUARD: Move on!
DOCTOR: The Dalek!
POLLY: What about it?
DOCTOR: Can't you see? It's *armed!*
1st GUARD: Keep moving!
They continue but the Dalek covers the top end of the passage barring their way.
DALEK: *This area is restricted.*
QUINN: On whose authority?
2nd GUARD: Silence!
The Dalek scans the Doctor up and down and turns back to the guard, its voice increased by a couple of decibels:
Repeat. This area is restricted.
They turn as another Dalek appears behind them:
Obey, or you shall be exterminated!
POLLY: What do we do now, Doctor?
DOCTOR: This way.
The Guards hesitate and follow the Doctor uncertainly back along the passage. The Daleks watch intently as they leave and glide up to each other:
They will be exterminated . . .

Bragen is sitting in his new office. Janley is pacing up and down excitedly in front of him:
We've won! The revolution is over. I'll pass the word to Kebble, Valmar, and the rest.
BRAGEN: Wait. The revolution is not quite over yet.
JANLEY: What more can we do? Hensell is dead — you are now the Governor. The battle's over.
BRAGEN: Not quite. You mentioned Kebble and Valmar and that rabble. Now *they* must be dealt with.
JANLEY: But those are your own men . . .
BRAGEN: Of course. .
JANLEY: I don't understand.
BRAGEN: Do you think I can ever be secure in this chair with that rabble loose? They revolted against Hensell yesterday, tomorrow it will be *my* turn. Let them revolt. Tell them the guards have taken control. Let them attack. Then we will crush them — *utterly*.
JANLEY: You say 'we'.
BRAGEN: Yes. We have come a long way together you and I. Are you going to back down now?
Outside Valmar is about to enter the terrace, but hears the hushed voices within and listens carefully by the door.
JANLEY: Couldn't you just arrest them?
BRAGEN: *Every one* must be killed.
JANLEY: Must they all be slaughtered?
BRAGEN: All of them. Well? Are you still with me?
Unseen by Janley he reaches into a drawer and takes out a gun.
JANLEY: I suppose so.
BRAGEN: Then do as I say.
He tosses the gun onto the desk:
I'm glad you agreed with me.
Janley's eyes widen in shock.
Outside the room Valmar frowns and limps away.

Moving along the corridor the Doctor and his party approach an intersection from which a weaponless Dalek glides. For once the arrival of a Dalek proves useful as the guard in front walks past the intersection just before the Dalek emerges, effectively cutting him off from the others.
DOCTOR: *Now!*

The Doctor puts a hand over his eyes and aimlessly waves his recorder wildly in front of him. Quinn seizes his chance and spins round, knocking the bewildered rear guard to the floor. The Doctor opens his eyes and gives a cry of triumph as he sees the unconscious guard. The other guard, still cut off by the Dalek, vainly draws his pistol as the Doctor shuffles back down the corridor followed by Polly and Quinn.

Brandishing a gun, Valmar shoves Ben into the rest room.
BEN: What you brought me in here for?
VALMAR: Quiet!
Valmar peers out of the door.
BEN: Who's side are you on anyway?
VALMAR: I thought I was going to be on the winning side.
BEN: What changed your mind?
VALMAR: Bragen, the colony's become too small for him. He wants us out of the way now.
BEN: Yeah, it often happens that way, mate, when you follow blokes like him.
VALMAR: Look, I'm going to try and get your friends here if I can, so wait here.
Ben watches puzzled as Valmar leaves the room.

A guard is consulting Bragen on his desk scanner:
The rebels are gathering but we've got them under observation.
BRAGEN: Don't let them concentrate into large groups. Hit them before they're organised. They'll be making their move any time now.
GUARD: Right.
Bragen flicks a switch and the image on the scanner fades away. He clears his throat and reaches for a microphone:
People of Vulcan, this is your new Governor talking to you. I have to announce that Governor Hensell has been murdered by the rebels. I have taken control temporarily until order is restored. People living in the perimeter and the interior should stay calm. We know who the murderers are. I shall keep you informed of events as soon as I can, so listen for the signal again to watch your communication sets. That is all.

Ben looks up from his bed as the door flies open and the Doctor, Polly and Quinn burst in.
DOCTOR: Ah, there you are. I knew you'd be all right.
POLLY: Ben!
BEN: Polly, are you okay?
POLLY: Yes.
BEN: Valmar found you did he?
POLLY: No.
QUINN: What's this about Valmar?
BEN: Seems Bragen's gone power mad — wants the rebels to revolt, then finish 'em off!
DOCTOR: The Daleks won't care *who* they fight. They'll exterminate every human being on the planet.
POLLY: Doctor, let's go back to the TARDIS.
The Doctor is already hurrying towards the door:
Quinn, keep them here . . .
BEN: Hey — wait for me!
Quinn bars his way as the Doctor disappears down the passageway.

Nearby a group of Daleks are taking instructions.
DALEK: *Orders received. Daleks commence extermination.*
ALL DALEKS: *EXTERMINATE! EXTERMINATE! EXTERMINATE!*

Hurrying down a corridor the Doctor runs headlong into Kebble and two armed guards. Another approaches from behind.

KEBBLE: Just a minute, Examiner.
GUARD: All right — hold it . . .
DOCTOR: Get down all of you!
The Doctor shouts frantically and flings himself to the ground. Suddenly a Dalek appears and the guard crashes to the floor under the impact of its death-rays. Crawling furiously along the floor, the Doctor grabs Kebble's arm and pulls him down as the Dalek trains its gun-stick on the other two helpless guards. As their death cries echo through the air the Doctor and Kebble race zig-zaggingly up the corridor.

In the laboratory Valmar is fitting the last control wire to three Dalek guns as Janley rushes in. He grabs the nearest wire and faces her:
Don't come any nearer.
JANLEY: What do you mean?
VALMAR: I overheard your conversation with Bragen, but you can't stand up to the Daleks. Your plan will come to nothing.
JANLEY: Not my plan, *Bragen's*.
VALMAR: Same thing?
JANLEY: Not any more.
VALMAR: You expect me to believe that?
JANLEY: He was ready to kill me too. I came here to do exactly what you've done — let Bragen see what the Daleks are like. He doesn't know how strong they are. He's got to be stopped.
2nd DALEK: *You will lead us to the middle of your party of human beings?*
VALMAR: Yes.
1st DALEK: *We will fight for you.*
JANLEY: Believe me, Val. It's the only way to save *all* our lives.
VALMAR: Did you know that the Daleks are duplicating?
JANLEY: Yes.
1st DALEK: *But we are your friends.*
2nd DALEK: *We will serve you.*
3rd DALEK: *Take us to the centre of your group.*
VALMAR: Can we trust them?
JANLEY: We must. The guards have orders to wipe us out. We must use the Daleks. Come on.

The Doctor arrives back at the rest room scanning the room desperately.
POLLY: Doctor!
DOCTOR: Does this window open?
BEN: Dunno.
DOCTOR: Well, it'd better or we're done for.
POLLY: What d'you mean?
DOCTOR: The Daleks — the corridor's full of them. We must get back to Lesterson's lab.
Ben and Quinn help Polly through the window and climb through after her when Kebble appears at the door. As he runs through the doorway his hands reach for the sky and his back arches under the heat from a Dalek death ray. The Doctor scrambles through the window just as the Dalek glides into the room, its eye-stick waving wildly.

In the terrace, Bragen is speaking into the scanner again:
A group of rebels is attempting to take over the colony. It is the duty of all loyal citizens to help the guards resist them. Stay in your homes. Order will be restored. Listen for my bulletins.
A guard marches into the room
GUARD: The rebels! They're using the Daleks to kill our people!
BRAGEN: Fight them, then! Don't come running to me. What do you think your guns are for?
GUARD: The guns don't work against them.
BRAGEN: Get back and fight them!

Across one of the corridors the rebels have built a barrier with bales and boxes. They exchange gun-shots with guards further down the passage. Suddenly Janley and Valmar appear at an intersection with a Dalek. Holding the wire attachment Janley points and orders:

There . . . and there . . .
The Dalek fires and a guard twists and falls.
JANLEY: *Over there!*
This time the Dalek aims its gun-stick at the pile of bales and boxes.
JANLEY: *No,* they're *our* people!
VALMAR: *Cut the Dalek gun off!*
Janley switches off the gun control mechanism but still the Dalek fires and the barricade collapses and two rebels slump dead in the debris. Valmar snatches the wire from Janley:
I told you to cut the gun off!
JANLEY: *I did!*
VALMAR: Killed our own men . . .
Valmar pulls off the wire and the Dalek edges back slightly, staring at them.
VALMAR: We'll have to dismantle the gun, that's all.
JANLEY: Look at it!
DALEK: *Your usefulness is over.*
It raises its gun just as a guard appears along the corridor and aims at the Dalek. It spins around and fires, blasting the guard to the floor. In the diversion Janley and Valmar hurry away down the corridor.

The Doctor, Polly and Ben have reached the laboratory and Lesterson is ushering them inside behind the cover of the workbench.
POLLY: It's madness to hide in here.
BEN: D'you fancy your chances out there in the corridors? No thanks!
DOCTOR: The answer's here . . . it must be!
LESTERSON: Sssh!
A Dalek emerges from inside the capsule and glides out of the laboratory door.
LESTERSON: You must be absolutely quiet. They know everything that's going on. Everything. They even know what you're thinking . . .
Ben and Polly exchange helpless glances as Lesterson speaks matter-of-factly, obviously affected by all he has gone through.
BEN: Where do they draw their power from?
LESTERSON: Oh, I tried to turn the power off, but they were miles ahead of me. Marvellous creatures. You have to admire them.
BEN: Lesterson, we've got to *stop* them!
LESTERSON: It is too late for that. They're the new species, you see, taking over from Homo Sapiens. Man's had his day. Finished now.
He signals for silence as the Dalek returns to the laboratory. Another Dalek apears from the capsule.
2nd DALEK: *The static circuit is nearly complete.*
1st DALEK: *Soon we can abandon the power we are using.*
2nd DALEK: *The humans are being exterminated.*
The Daleks glide back into the capsule.
BEN: Doctor, did you hear that? They're going to use their *own* power!
DOCTOR: The cables they laid . . . The trick I tried before won't work any more . . .
LESTERSON: Oh, it's too late. We're finished. All we can do is marvel at the creatures taking our place . . .
Lesterson beams with joy as he peers over the bench.

Janley rushes down an empty passageway calling over her shoulder to Valmar:
This way.
VALMAR: *No . . .*
He stops at the top of the corridor and calls after her:

Don't be a fool!
Suddenly Quinn appears behind him:
Let her go.
VALMAR: She's in the open that way, she'll run into . . .
As they watch they see a Dalek glide out from the end of the corridor, its gun adjusting to bear on Janley. She steps backwards:
No . . . *No!*
Quinn pulls Valmar back around the corner as the woman's screams pierce the air.

The scream can also be heard in the laboratory and Polly covers her face as Ben puts a consoling arm around her shoulder:
Take it easy, Pol.
POLLY: Can't we do *anything?* They're murdering everybody . . . One by one . . .
She weeps with horror and frustration as Ben turns on Lesterson:
You've done all this — why did you give them power in the first place?
The Doctor puts a hand on Ben's shoulder and shakes his head as if to say the scientist is now beyond answering for his actions.
LESTERSON: Well, I could control it, you see. But Janley got one of her men, Valmar, I think . . . yes, he rigged up a secret cable. It's carrying power directly from the colony supply . . .
The Doctor looks at Lesterson alertly:
Where? *Where is it Lesterson?*
LESTERSON: Valmar's the only one who can answer that, or the Daleks of course. They know everything. Yes, you should ask the Daleks . . .
BEN: We'll have to find Valmar then?
DOCTOR: You stay here and look after Polly.
There is another burst of firing outside and a man shouts out a rallying call, only to be followed seconds later by a dying scream. The Doctor waits and looks sympathetically at his two companions, then hearing the noise has subsided disappears out of the laboratory door.

All over the colony men and women, rebels and guards, are mercilessly being gunned down by the Daleks . . .

Valmar is mourning over the body of Janley cradled in his arms as Quinn kneels beside him:
You'll have to leave her, Valmar.
VALMAR: She wasn't as bad as you think.
The Doctor appears at the top of the corridor and calls out:
Valmar!
Suddenly a guard staggers into view and falls dead.
QUINN: Get down — both of you!
He pulls Valmar to the floor and they all lie down lifelessly as a Dalek moves along the corridor inspecting the 'dead' bodies. It looks momentarily at the Doctor who has pulled his jacket over his head and glides away.
DOCTOR: Valmar! Where is the Daleks' power supply?
QUINN: We've got to stop them, Valmar. She's *dead!* There's nothing you can do for her!
VALMAR: The main cable's inside the capsule . . . but there's nothing you can do.
QUINN: There must be some way to cut the power off.
DOCTOR: What makes you think I want to do that? We must have more time. I know, a diversion!
QUINN: Eh?
DOCTOR: Bragen's Guards! We must use them to keep the Daleks busy. You go to Bragen.
The Doctor and Quinn move off in opposite directions.

Bragen is frantically flicking one scanner switch after the other:
Section One . . . where's your report? Are you there Section One? Two . . . why don't you answer? Three? Why don't they answer? *I* am their Governor. Why don't they answer?
He bangs his fist down on the desk in frustration.

All around the colony are littered the dead bodies of both guards and rebels.

Ben, Polly and Lesterson wait behind the workbench as Bragen's voice echoes from the tannoy:
This is Bragen speaking. I am speaking to the Daleks. Daleks — *Listen to me!* I am the Governor. You must work for me. Do not trust the rebels. I will give you whatever you want. Immobolise your guns. *This is the Governor speaking.*
BEN: He's nuts. Trying to talk to the Daleks.
He points to a cupboard and turns to Lesterson:
What's in there, mate?
LESTERSON: Nothing. It's quite empty.
BEN: Right, Pol. In there, quick.
They climb into the cupboard as a Dalek emerges from the capsule.

BRAGEN: Do you hear me, Daleks. You will obey my orders.
Suddenly Quinn walks into the room:
No use, Bragen. The Daleks have stopped obeying your orders.
Bragen rises to his feet, shouting:
Guards!
QUINN: Dead. The Daleks have killed them. You still have guard units up in the interior. How long will it take them to get here?
BRAGEN: It depends.
QUINN: Well, get them!
BRAGEN: They will be intercepted by the Daleks.
QUINN: Exactly. And draw them away from here. It will give the Doctor time to deal with them.
BRAGEN: I refuse to allow my guards to be sacrificed.
QUINN: Then the Daleks will destroy everything on this colony.
Bragen hesitates, then reaches for his microphone.
BRAGEN: Guards! This is Bragen speaking. All units must report to the capital immediately. Be prepared to face the rebel Daleks. There, satisfied?
QUINN: I hope it works.
He covers Bragen with his gun.

The Doctor peers into the laboratory and signals to Valmar to follow him in. He calls out softly:
Ben, Polly?
His two companions emerge from their hiding place.
BEN: Did you hear Bragen? Let's hope the Daleks do go and face the guards . . .
POLLY: A lot of them went out just now.
DOCTOR: Good . . . because I'm going inside . . .
Ben and Polly exchange a delayed reaction but as they turn back to protest the Doctor has already disappeared inside the capsule. Seconds later he reappears holding one of the grey junction boxes:
Ben, get me one of those short cables over there. Polly, keep watch at the door.
The Doctor removes a cable from one of the points on the box, unsure that it is the correct one, as Ben brings over one of the cables lying in the corner of the laboratory which also has a socket attached. The Doctor snatches it from him and plugs it uncertainly into the empty point.
BEN: D'you know what you're doing?
DOCTOR: Of course I do!
BEN: Why can't you just take all the plugs out and cut the power off?

DOCTOR: Because I prefer to do it *my* way!

POLLY: Look out!

They all duck down out of sight as a Dalek comes through the laboratory door. A second Dalek appears from the capsule.

1st DALEK: *Static power is being stored. We can dismantle the human electric system.*

2nd DALEK: *The Law of the Daleks is in force.*

1st DALEK: *Extermination of humans . . .*

2nd DALEK: *Our cables have been moved!*

The Daleks look at the new cable which now threads towards the work bench, the Doctor crouching behind the other side holding the end. The Daleks start to follow it and as they approach the end of the bench Lesterson stands up suddenly:

And I could tell you who did it.

DALEK: *What were you doing in there?*

LESTERSON: I want to help you.

While Lesterson distracts the Daleks, the Doctor indicates to Ben and Polly to keep hidden as he edges towards the main switch.

DALEK: *Why?*

Clearing his throat, Lesterson attempts to impersonate his interrogator:

I am your servant!

DALEK: *We do not need humans now.*

LESTERSON: But you wouldn't kill *me*. I gave you life.

DALEK: *Yes, you gave us life.*

Suddenly its gun-stick raises and emits its death-ray, throwing the scientist to the floor. The Doctor watches horror-struck as the Daleks loom up on Ben and Polly and gives a relieved sigh as he plugs the cable home expecting a result — but nothing happens. Frantically he begins pulling at switches and turning dials when suddenly there is a flash and an explosion. Ben pulls Polly to the floor as the Doctor presses a particular switch home which has the most peculiar affect on the Daleks. They spin around uncontrollably, lights flashing furiously and smoke belching from within their casings. All over the colony the affect is the same as the Daleks succumb to the overpowering boost of power and explode. All the Dalek-powered machines also explode unable to contain such vast power.

In Bragen's office Quinn and Bragen stare bewildred at a Dalek which had arrived to exterminate them but now stands lifeless, smoke billowing out of its casing.

BRAGEN: What happened to it?

QUINN: I don't know . . .

BRAGEN: It would appear that your friend the Examiner was successful after all.

Taking advantage of the puzzled man, Bragen suddenly looms forward and chops the gun from Quinn's hand, sending him hurtling to the ground. He whisks the gun up and points it at him:

Now I shall restore law and order on this planet.

QUINN: Not your law, Bragen. That's finished for good.

BRAGEN: You'll obey me . . . or!

He raises the gun to fire . . .

QUINN: Your day is over, Bragen. No-one will obey you now.

BRAGEN: I am still the Governor.

His finger tightens on the trigger, a shot rings out and Bragen drops the gun as he is hit in the shoulder. He turns to see Valmar facing him, gun in hand.

BRAGEN: Valmar, you must . . .

Valmar fires again and Bragen crumples dead to the ground.

QUINN: Thank you. It was a near thing.

VALMAR: He was a murderer.

He throws the gun away:

Enough of guns. There is so much to do.

QUINN: We must rebuild together. What is the extent of the damage?

VALMAR: I don't know if it's repairable. The whole electrical system . . .

They move out of the room discussing tentative plans for the colony's future.

Ben and Polly are standing over the Doctor's semi-conscious body when Quinn and Valmar walk in.

QUINN: Is he all right?

BEN: He's okay — Just knocked himself out.

Suddenly the Doctor wakens with a fearful expression which, on seeing his two companions widens into an inane grin.

QUINN: It was a miracle. How did you do it?

DOCTOR: Eh, what happened? What did I do — what happened?

BEN: You destroyed the Daleks, that's what you did!

POLLY: Don't be modest, Doctor.

The Doctor looks around at the carnage with a satisfied smile:

Did *I* do that?

POLLY: You know you did!

VALMAR: You used the power from the colony's electric supply, overfed it and blew up their temporary static circuit, didn't you?

The Doctor rubs his hands together gleefully:

Did *I* do *all* that?

VALMAR: You may have stopped the Daleks but have you any idea of the damage you've done to the colony . . .?

DOCTOR: Oh . . . Er . . . there was a blow back was there . . .?

VALMAR: A *blow back?* Our power supply has been *destroyed!* It'll be months before we can get things back to normal!

QUINN: Valmar!

DOCTOR: Oh, that is unfortunate.

VALMAR: But did it have to be *this* way?

DOCTOR: Did a lot of damage, did I?

He turns to Ben and Polly and whispers quietly:

Come on, I think we'd better get out of here before they send us the bill . . . !

He nods glumly at the direction of the door as Valmar and Quinn move into the capsule to inspect the damage.

Tracing their footsteps back through the mercury swamp, Ben is arguing discontentedly as the Doctor blows into his recorder:

Well, I mean I didn't exactly expect the brass bands to be playing, but I wouldn't have thought a 'thank you' would have hurt anybody . . .

POLLY: All those poor people, killed . . .

BEN: I know but the Doctor saved the whole colony from being completely wiped out! And he was telling them all along, but would they listen . . . ?

POLLY: Mind you, he wasn't very convincing when he was trying to explain to Quinn and Valmar and everybody. Doctor . . . you *did* know what you were doing, didn't you?

A slight doubt crosses their minds and the Doctor pauses and removes the recorder from his lips. He looks at them very solemnly, then suddenly grins and gives a tremendous wink and moves off again. Ben and Polly follow him up to the TARDIS laughing. Next to it stands an exploded, dormant Dalek.

DOCTOR: Aaah!

Ben follows the Doctor into the TARDIS, slapping the Dalek as he passes:

You don't want to worry about them anymore, Doctor. Just a heap of old iron now.

Polly follows them inside and the doors close behind her. The sound of the Doctor's recorder mingles weirdly with the wheezing dematerialising noise of the TARDIS and seems to hang in the air long after the police box has gone.

Slightly, every so slightly, the Dalek's eye stick limps upwards . . .

PRODUCTION CREDITS

CAST
DOCTOR WHO .... PATRICK TROUGHTON
POLLY .... ANNEKE WILLS
BEN .... MICHAEL CRAZE
THE EXAMINER .... MARTIN KING
QUINN .... NICHOLAS HAWTREY
BRAGEN .... BERNARD ARCHARD
LESTERSON .... ROBERT JAMES
JANLEY .... PAMELA ANN DAVY
HENSELL .... PETER BATHURST
RESNO .... EDWARD KELSEY
VALMAR .... RICHARD KANE
KEBBLE .... STEVEN SCOTT
DALEKS ...... GERALD TAYLOR, KEVIN MANSER
ROBERT JEWELL, JOHN SCOTT-MARTIN
DALEK VOICES .... PETER HAWKINS
GUARDS .... PETER FORBES-ROBERTSON
ROBERT RUSSELL, ROBERT LUCKHAM
Non-speaking:
GUARDS .... TONY LAMMAR, TONY LEARY,
BERNARD FOREST, VICTOR MUNT
MALE REBELS .... NIGEL PARRY JONES
DAVID JAMES, DAVE CARTER,
PHILIP RYAN, TONY ROHR
FEMALE REBELS .... NADIA BAKER,
JENNY LAUTREC, JENNY ROBBINS
JUDITH POLLARD
PRODUCTION ASSISTANT .... MICHAEL BRIANT
ASSISTANT FLOOR MANAGER...MARJORIE YORKE
ASSISTANTS .... GAIL PAUL, SYBIL HARPER,
JENNIFER JONES
GRAMS OPERATOR .... LANCE ANDREWS
VISION MIXERS.....CLIVE DOIG, DENNIS CURRAN
FLOOR ASSISTANTS .... JULIAN ASTON,
EDDIE SHAH
LIGHTING .. GRAHAM SOUTHCOTT, RAY HIDER
SOUND .... BUSTER COLE
FILM CAMERAMAN .... PETER SARGENT
FILM EDITOR .... JIM LATHAM
COSTUME SUPERVISOR .... SANDRA REID
MAKE-UP SUPERVISOR .... GILLIAN JAMES
INCIDENTAL MUSIC .... TRISTRAM CARY
STORY EDITOR .... GERRY DAVIS
DESIGNER .... DEREK DODD
PRODUCER .... INNES LLOYD
DIRECTOR .... CHRISTOPHER BARRY

RECORDING DATA

EPISODE ONE
CAMERA REHEARSALS:
Saturday 22nd October, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal with TK-26
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal with TK-26
(1545 - 1615 approx. TEA)
1900 -.2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 VT/4T/35242
TRANSMISSION: Saturday 5th November, 1966

EPISODE TWO
CAMERA REHEARSALS:
Saturday 29th October, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal with TK-38 from 11.30)
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal
(1545 - 1615 approx. TEA)
1900 - 2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 VT/4T/35575
TRANSMISSION: Saturday 12th November, 1966

EPISODE THREE
CAMERA REHEARSALS:
Saturday 5th November, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal (with TK-39 from 11.30)
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal
(1545 - 1615 approx. TEA)
1900 - 2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 VT/4T/35583
TRANSMISSION: Saturday 19th November, 1966

EPISODE FOUR
CAMERA REHEARSALS:
Saturday 12th November, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal (with TK-38 from 11.30)
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal with TK-26
(1545 - 1615 approx. TEA)
1900 - 2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 VT/4T/35685
TRANSMISSION: Saturday 26th November, 1966

EPISODE FIVE
CAMERA REHEARSALS:
Saturday 19th November, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal (with TK-26)
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal (with TK-26)
(1545 - 1615 approx. TEA)
1900 - 2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 VT/4T/35809
TRANSMISSION: Saturday 3rd December, 1966

EPISODE SIX
CAMERA REHEARSALS:
Saturday 26th November, 1966 Studio One, Riverside
1030 - 1300 Camera Rehearsal (with TK-39)
1300 - 1400 LUNCH
1400 - 1900 Camera Rehearsal (with TK-39)
(1545 - 1615 approx. TEA)
1900 - 2000 DINNER
2000 - 2030 Sound and vision lineup
RECORDING:
2030 - 2145 35/6T/36252
TRANSMISSION: Saturday 10th December, 1966

THE EVIL OF THE DALEKS

Justin Richards assesses the potent, but generally understated, combination of the Second Doctor and the Daleks.

Troughton & The Daleks

TROUGHTON'S DOCTOR is associated more with the Ice Warriors and the Cybermen — the creatures that came into their own during his tenure as the Doctor — than with the Daleks.

And the Daleks are associated more with their literary creator Terry Nation than with their 'godfather' David Whitaker.

For these reasons alone the two Troughton/Dalek stories are worthy of note. They are also remarkable for a number of other reasons. One of these is the substantial amount of work that went into rewriting *The Power of the Daleks* by Dennis Spooner. With the loss of this DOCTOR WHO stalwart in 1986 compounding that of David Whitaker, we shall probably never know how much of the script can be credited to each author. What we can be sure of is that the script, along with its cousin — *The Evil of the Daleks* — is certainly worthy of credit.

However, in studying both stories we may not do justice to either or both. Both of them merit a host of articles, and each repays close study. But together they do throw up some interesting points. We can see something of the effect of the Daleks in the late black and white days of television; about the production values and the attitudes of the team to symbols of an earlier regime in the later '60s, about the style and technique of David Whitaker's scripting.

Certain traits of Whitaker's style can be traced through to these two stories. We shall look closer at the second throughout this article. This is partly because we need to focus on one in order to cover the subject adequately; partly because the later story shows trends of production and scripting clearer, since these trends have had an extra year in which to evolve. And also with the wealth of photographic material printed here from *The Power of the Daleks*, points made about the later story can be extrapolated and interpolated by readers from the pictures. This article will perhaps redress the imagistic balance by dwelling more on *The Evil of the Daleks*, but we shall not forget their power.

The main attraction of David Whitaker's scripting is the sense of spectacle and awe which his stories evoke. Built into this tapestry is a sense of scale and a level of characterisation rarely equalled in DOCTOR WHO, let alone bettered. The plots become the binding thread of this integrated web. But this is perhaps the weak point in David Whitaker's material. While the stories are relatively simple the plots tend to be a little complicated, taxing the brain of the casual viewer just too much. The thread, to continue the metaphor, is easily lost.

This is apparent from both the Dalek stories. *The Power of the Daleks* is a fairly straightforward story about power. The Governor, Hensell, is in power, while Bragen wants to wrest that office from him. The Daleks are really a subplot — discovered in the mercury swamp by Lesterson and unwisely revived. But the Daleks are not ones to play second fiddle for long, and the struggle rapidly becomes one between the Daleks and the two human factions.

The complications arise in the earlier part of the story. Who are the rebels; what is Janley up to; who summoned the Examiner, and indeed who killed him? At the most basic level, who is the new Doctor (if he really is the Doctor still, and not as Ben suspects an imposter)? While these questions arise, the Daleks wait on the sidelines, planning, ready to take over. The Doctor and the audience are the only ones aware of their insidious presence, watching, waiting, massing, plotting...

But what could be a basic goodies and baddies struggle is lifted above that by the characterisation, by the knowledge that the viewers and the Doctor already have about the Daleks and by the complications built in by Whitaker. Usually they do not intrude too much and become obvious garnish although how much this is due to the editing done by Dennis Spooner, of course we do not know. The most obvious example of over-complication is the scene with the notice board. The rebels communicate with each other by leaving coded messages disguised as innocent bulletins. There is lot of business with a rebel reading a note watched by the Doctor and Ben. Not only is the code used extremely complicated but it is deciphered almost instantly by the Doctor leaving both the viewers and Ben still baffled. The scene is far too long for the plot advancement it offers, and the audience has time to get confused rather than merely accepting that the Doctor is very clever and the rebels have a meeting which can now be gate-crashed. Even so, the camera script was edited before recording to reduce the length of this scene, so the production team was obviously aware of this problem.

The Evil of the Daleks is, on the whole better realised from this point of view. The plot is certainly more complicated since the motives of individual characters and of the Daleks themselves are somewhat obscure until towards the end—herein lie the intrigue and mystery. There are no clear lines of distinction, no rebels and loyalists; even the 'silent partners' Waterfield and Maxtible have very different motives for helping the Daleks, although they appear at first to be working towards the same end—Victoria's release and the end of the experiment so that the Daleks will leave.

The changes of location—from London in 1966 to Maxtible's house near Canterbury in 1866 (June 2, according to Maxtible) to Skaro in an unspecified time—also blur the storyline. But with seven episodes, there is time to make the important points clearly, then restate them for those who missed them. Jamie realises that someone in the house must have been helping the Daleks already in order to lure Victoria to her capture,

Justin Richards is one of the co-editors of the **CMS In-Vision** project. He has contributed **The Theatre of War** to Virgin's range of New Adventures.

Filming *The Evil of the Daleks* - Troughton and Hines pursue the kidnapped TARDIS.

but wonders how they managed it, since Victoria has no recollectron. This is immediately followed by Maxtible hypnotising the maid, Mollie, and telling her to forget that she had heard Victoria's voice carried down the chimney (Victoria is supposed to be in Paris). The connection is obvious, but for the less aware (children or adults?), at the end of this scene Arthur Terrall remarks that he'd did not know of Maxtible's mesmeric ability. How else does he suppose that Maxtible gained control over Victoria, asks the professor and a throwaway line reinforces, or makes the important connection.

But again there are problems. The first episode is too complex, with its trail of match books and men wearing overalls that aren't the right size. The clues that are to lure the Doctor to Waterfield's antique shop are too subtle, although the Doctor copes with them admirably, as he is supposed to. An obvious example is the said match book—with it's matches torn out from left to right (why couldn't it have been used by a left-handed man ?). Another is the murmured word of Bob Hall before he passed out—"Ken...". This is Kennedy, who is setting the Doctor and Jamie up for Waterfeld, but the Doctor assumes it is Perry who meets them at the Tricolor coffee bar. His card gives his initial as 'K', but later (to the Doctor's chagrin) this is revealed to stand for 'Keith'

Complicated scripting requires complicated (and long) explanations to make the point, but for all that the problem is minor. For the most part both stories are easy enough to follow, well paced and signposted. The level of complication may be too high at times, but usually it serves to add depth to the script; to make the whole thing more 'real' and believable.

The other main scriptual factor in the credibility of the stories is the characterisation, but even here an element of complication creeps in. In *The Power of the Daleks* it is a little difficult keeping track of who is on which side and why. In *The Evil of the Daleks*, the character of Arthur Terral adds little to the plot. What he actually does could be achieved by Maxtible, except for his orders to Toby to kidnap Jamie. This is brought on by his confusion as he fights against the Dalek conditioning—but the only reason for Jamie to be kidnapped (he is swiftly found and released) is to provide a suitably dramatic ending to episode two.

For the most part, though, the characters are meticulously delineated. By the close of *The Power of the Daleks* we can easily believe that Valmar will kill Bragen following his sight of the death of Janley, blasted down by the Daleks unwittingly unleashed on the Colonists by Bragan's ambition and power-lust. Similarly, as Lesterson creeps about the darkened infrastructure of the capsule, we can appreciate the horror with which he views the Dalek production line. All the more terrible for the scientist since it shatters all his illusions about his work and points out how he has been so completely manipulated. His subsequent breakdown is as credible as it is convincingly acted by Robert James.

Even the smaller parts are fleshed out. We only know Resno for a brief while, but we feel his death—the first victim of the Daleks—as keenly as his fellows, probably more so since Janley sees it as an opportunity to exploit the Daleks. Lesterson is not even told he is dead until the rebels are ready to use the accident to blackmail him into silence. *The Power of the Daleks* is peopled by real, believable characters—the naive Governor Hensell; the idealistic Janley; the single- minded but brilliant Lesterson; the nervous but meticulous Quinn, whose character makes him the ideal victim for Bragen's frame-up. This is ironic since it is Ouinn who sent for the Examiner, and it is Quinn who is accused of his murder.

The Evil of the Daleks has far fewer characters than its predecessor and, perhaps because of this, each is even more finely drawn. There is not time in this article to examine each (or any) in great detail — that requires a suite of articles in itself. Even the tramp Toby has more fictional substance than most of the leading characters who populated the series in its latter days.

The most meticulously developed are, of course, Edward Waterfield and Theodore Maxtible. Waterfield is for the most part preoccupied with the safety of his daughter. He is a nervous man, resourceful and brave (he throws himself in front of the Dalek firing at the Doctor), but lacking the self-confidence to stand up against the Daleks without backing from Maxtible. He only loses his temper with them once - after the first death, when Kennedy is gunned-down at the end of episode one. He does not make the mistake again.

Maxtible does not stand in the way of the Daleks for his own reasons. His excuse to Waterfield, when they find Toby's body, is that they are not to blame and the sooner the Daleks finish their experiment and leave the better. His real motive is less straight-forward. The Daleks have promised him the secret of alchemy if he helps them. To this end he has kidnapped Victoria for them and manipulated Waterfield. He needs (and needed) Waterfield for his scientific genius. He is a far stronger character than his partner, more than willing to try to stand up to the Daleks.

Yet the Daleks have strong characters too. They are more than capable of coping with the vitriol that Maxtible hurls at them. He can complain all he likes about being summoned before he has managed to find the Doctor and Jamie, but he is stunned almost to silence when the Dalek's reply is calmly to announce that Maxtible's house is about to be blown to bits. "We are destroying this area," the Dalek tells him . To the point; no argument.

While *The Power of the Daleks* presents us with a wide range of characters—a whole colony, in fact—it locates them in a very finite space. The central buildings of the colony, where we are confined for the story once we have come in from the mercury swamp, is a cramped area. It is small enough for it to be credible that the Doctor can leave one Dalek serving drinks in the Governor's office ("Do you require more liquid?", it asks rather endearingly) and then meet another three in a corridor. The connection is obvious - to the Doctor and to the viewer.

The Evil of the Daleks has far fewer characters, but the canvass is much broader. The story takes us from London, to the huge house near Canterbury, to the massive Dalek city on Skaro. It culminates in one of the most impressive sets ever seen in the series—the Emperor Dalek's throne room. Like the tombs of the Cybermen, it is the scale of the set that makes it so awe-inspiring. The thin structure of the skeletal walls makes it seem all the more large as does the black background. The Emperor himself towers above the humans and his Daleks, voice reverberating throughout the corridors of the city. The scale of the entire city is vast—there seems to be no end to the rooms since we can see beyond most of them. Shadows partition our vision where we feel walls ought to. The only time this is not the case is as the Daleks swarm into the throne room for the final battle. The reason is that the same Daleks are coming round and round again— and the audience must not be allowed to see them sneaking round the back of the set for another go!

The scale of the city leads us onward and outward from the house, made up of many smaller rooms. Here the scale is in the variety, and space is appreciated when we can find it. The rooms are not small, but cluttered with furniture—or with Maxtible's jars and flasks as he tries to refine gold from bubbling chemicals, or with the Dalek machinery needed to monitor the experiment on Jamie. The stairs, like the city and the rest of the house, are shrouded in shadows. The lighting for the entire story shows an appreciation of chiaroscuro largely missing until (and since) *Earthshock*.

All this serves to add to the atmosphere of intrigue and mystery - an atmosphere that dissolves quicker into claustrophobic terror in *The Power of the Daleks*; in *Evil* the horror is derived from the combined awe and mystery. This atmosphere is the most important aspect of both stories. From the evocative pictures first reproduced in *DWB* it is easy to see many of the ways that this ethos was built up in the earlier story—the lighting, the cramped sets, the slow realisation of the real threat. There is a lot to be gained from telling the audience what is happening way ahead of the characters' realisation of it. In *The Power of the Daleks*, the Doctor too knows, but no one will listen. For the viewer who is certain that the Doctor is right, this is all the more frustrating and frightening. Except for those it affects, we all know what will happen—the fear is generated by the fact that we cannot be sure when. Hitchcock cites it as a mistake to allow a bomb the audience knows of to explode. Here the disappointment would be if it did not - we must be able to look at the characters and think "We told you so." That way we can sympathise—if disaster were averted and they remained unaware, we should feel cheated and the Shakesperean deal of insight through suffering could not be struck. Perhaps the most frightening scene in *The Power of the Daleks* is not the conveyor belt of Daleks being assembled, or even the slaughter as they systematically exterminate the colonists, but is rather the end of the second episode. The Doctor is voicing all our concern and fear — the Daleks are killers, and Lesterson is bringing them back to life. "The thing it does most efficiently is that it exterminates humans lives," shouts the Doctor - but the Dalek — closing on its enemy as he is hounded into the corner of the room—to the excitement of the assembled colonists chants louder and louder the great lie and terrible deception: "I am your servant, I am your servant . . ."

In *The Evil of the Daleks* also the audience is aware of the threat before the other characters. It is not until well into the second episode that the Doctor discovers he is once more pitted against the Daleks. But for the most part the atmosphere is built up through mystery. Unlike the earlier story, where the question is really 'When will it happen?', here we ask, 'What is going to happen? Just what are the Daleks up to?'

Earlier we briefly examined the character of Arthur Terral. True, as we said, he contributes little to the plot. However, in terms of creating and sustaining an air of mystery and intrigue, he is an invaluable inclusion. In one scene the Doctor remarks that he has never seen Terral eat or drink anything—and neither has anyone else. He then discovers that Terral exerts a sort of magnetic attraction on a simple dinner knife...almost as if his whole body were charged with some form of static electricity. The audience also has the confused sound of the Dalek instructions chanted within Terral's mind to contend with. That Maxtible can condone what the Daleks have done to his future son-in-law gives us further insight into his depth of ambition.

The music too provokes a feeling of dread which is largely missing from *The Power of the Daleks*. In this first story only stock music is used, although we come to associate the different themes with the mood of the Daleks. There is one refrain for the threatening Daleks, another for when they are being friendly. Occasionally—and disconcertingly—the second blends into the first. In *The Evil of the Daleks*, Dudley Simpson provides one of his best scores. The Dalek theme is particularly menacing, derived from the base line of the programme's theme music. We are warned (again, ahead of the characters quite often) when a Dalek is about to appear on the scene. The music gains strength and power as the threat increases, until the version used in the Emperor's throne room is as vibrant with menace and anger as the heart-beat sound effect and the Emperor's voice. The atmosphere from lighting to the music and the reuse of the 'swirls' of noise for the Dalek city (first used in *The Daleks*) which give so much depth to the surroundings is carefully built up and lovingly crafted.

Perhaps the best example of this carefully constructed atmosphere of mystery is the end of part five. The episode does not close, as we might expect, with the test Daleks slowly jerking into life. Instead it lingers, until the Daleks have become fully active and we can see the result of the experiment that has occupied the previous two episodes. The Daleks have become playful children. The ending isn't threatening (except for Maxtible's ommnous reply to the Doctor's observation that the Daleks are playing 'trains': "Rather an amusing little game - don't you think so, Jamie ?"), it is intriguing . What will happen next ? How will the Daleks react to the apparent failure of their experiment . . .Has it in fact failed, or. . ?

That suspense is sustained throughout the next episode as the humanised test Daleks are summoned back to Skaro, with the Doctor and his companions (plus Maxtible) following. The human Daleks are allowed to run free (a mistake as it turns out), although one comes to grief when it proudly announces to another, "That is my name. The Doctor gave it to me!" Not until the end of the penultimate episode do we learn the true purpose of the experiment—and that we, like the Doctor, have been duped all along the line. "While you were doing one thing, they were really making you do another," Waterfield tells the Doctor . This is something of a shock to everyone . No sooner has the Doctor finished his almost smug report to the Emperor: "I have implanted the human factor into the three test Daleks you gave me...I've defeated you and I don't care what you do to me now." Then the Emperor reveals: "The human factor is useless." The experiment has been for another purpose altogether: "The human factor served to show us what the Dalek factor is. You will take the Dalek factor, and you will spread it through the entire history of Earth!"

As with *The Power of the Daleks*, right up until the final moments, the Daleks are in complete command of the situation—their planning and execution are impeccable. It is only the genius of the Doctor that eventually defeats them. For this reason alone the two stories are convincing vehicles for Doctor and Daleks alike.

We need not dwell on the way the production deals with the Daleks in the first of the two stories—the photographs adequately show the clever use of subjective Dalek view points and the low shots of the massed Daleks, emphasising their pover and numbers.

The Evil of the Daleks uses many of the same techniques, but takes them further. The low angle shots are still there; the unsettling views from Daleks' eye level; the silhouettes and shadows of distorted Dalek forms as they lurk in the corridors of the house or fade into their time terminal in the secret room of the antique shop. In the Dalek city long shots are used to point-up the scale of the architecture, while the Daleks entering the cabinet in Maxtible's house to be transported through time and space to Skaro at some unspecified date in the future are actually shot from above, giving a new perspective and impressive new shape to the Daleks. Even the model shots of the Dalek battle—which look so false in photographic close-ups of the Louis Marx Dalek toys—are skilfully intercut. They are always longshots and never linger long enough to give more than a general, and convincing, impression of the extent and scale of the battle. So important are these sequences that the director Derek Martinus assigned his production assistant Tim Combe (later to direct *The Silurians* and *The Mind of Evil*) to direct their shooting.

Finally, these two classic stories offer a sense of spectacle rarely equalled in DOCTOR WHO. The Dalek production line sequence can be seen here in all its glory, but the final destruction of the Daleks in *The Power of the Daleks* is, surprisingly, not so well served by the photographic reconstruction of the story. As the lever to destroy the Daleks, turning their own pover against them, is thrown, the two Daleks in the laboratory spin round, out of control with smoke pouring from them, lights flashing. After this we are treated to an impressive special effects film sequence: a Dalek dome blows off, explosions follow inside it; another Dalek smashes out of control into a corridor wall- two Daleks crash into each other as smoke envelopes them. Then back to the conveyor belt, and a Dalek tumbles from it, dome exploding . An overhead shot as a Dalek completely explodes; another Dalek exploding before a bank of instruments; a Dalek spins crazily in smoke-filled circles. . . Finally a Dalek appears beside the smoke-filled conveyor belt, crashing into one of the pillars supporting the roof. The pillar collapses and the assembly line is torn apart by a melee of explosions! An impressive end to the Daleks—made complete by the wavering eye stalk that rises to watch the TARDIS dematerialise a few minutes later. The ultimate irony.

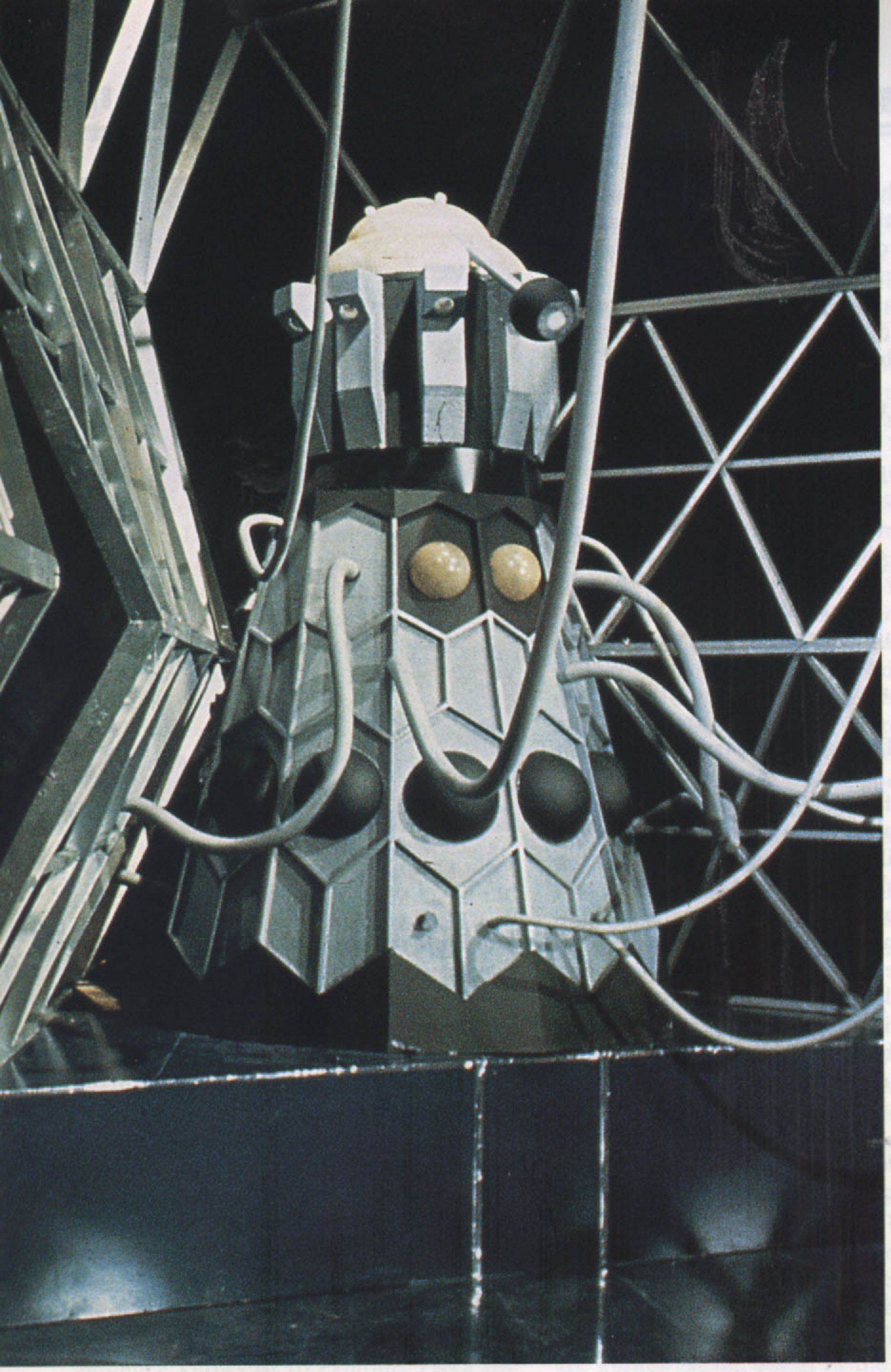
The end of *The Evil of the Daleks* is no less impressive—or ambiguous. Are the Daleks destroyed as the Emperor's dome explodes? Maxtible shouts that "The Daleks will rule forever," only moments before, and it seems unlikely that all the Daleks have been recalled to Skaro for the final battle—a hypothesis confirmed by the speech of the chief Dalek in *Day of the Daleks* which was, alas, cut for reasons of time. The battle (final or not) is a tour de force of special effects. The model work we have already discussed, and also the scene of the Daleks pouring into the Throne Room. Once there, the chaos is enormous. A group of white Daleks battles against a lone black section leader. From another part of the battle, a black Dalek careers across into the fight, dome exploded with foam and gunge spewing out. "Do not fight in here!" screams the Emperor as a white Dalek explodes in flames before him and another spins out of control, almost hitting the camera it seems as the top explodes and a mass of oily foam pours out. The destruction is incredible - punctuated by the klaxons, the Emperor's useless orders for calm and the cries of dying and attacking Daleks. From above the Doctor looks back on the devastation. "The final end. . ." he murmurs as a Dalek explodes in a fire ball below, its dome spinning as it lands and its fellows fighting on.

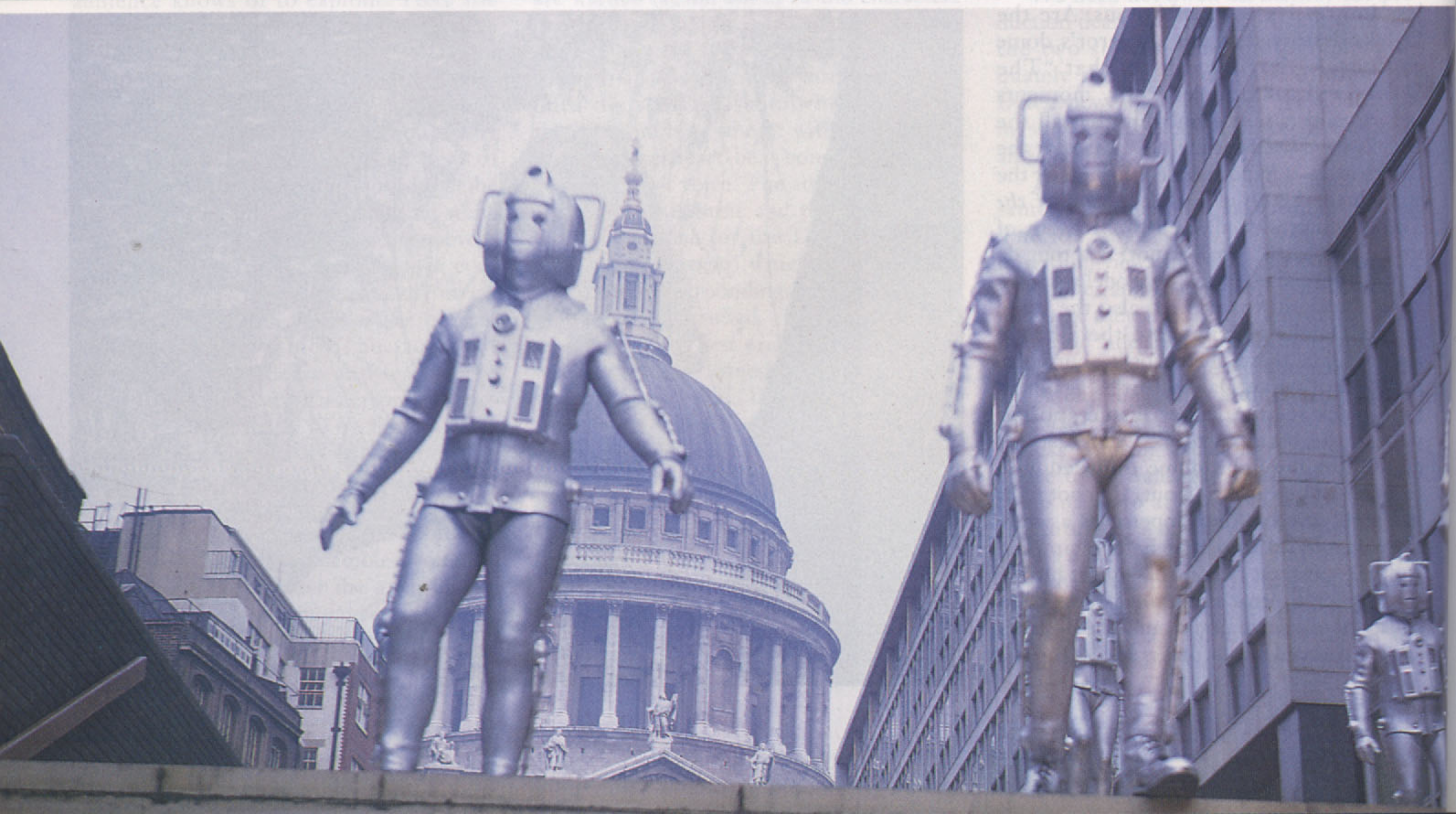
There can be little doubt that as DOCTOR WHO goes, these two stories represent it at the most convincing, frightening and spectacular points of its life. The care lavished on single details is immense—even down to the story titles. *The Power of the Daleks* is a story about the humans who battle for political power, while the Daleks slowly gain their own ends, laying a static power system around the colony to give them total mobility. It is that power that is used to destroy them. *The Evil of the Daleks* chronicles the Emperor Dalek's plan to trap the Doctor and Jamie, and his experiment to discover the Dalek factor—in essence, the evil of the Daleks. And there is ample demonstration of their evil and their power in both stories.

The other thing that the two classics demonstrate is the fact that the Daleks, when treated properly, can be totally impressive. They work best either when completely in context—patrolling the metal corridors of the colony of Vulcan or in their ship, or again in the enormous structures of their city on Skaro—or when they are completely alien to their surroundings. Some of the most evocative and memorable scenes from either story are those which juxtapose the incongruity of the Daleks with the Victorian splendour of Maxtible's house and its furnishings. Who can forget the Doctor turning as the door to Maxtible's laboratory is pushed open and a black Dalek stands framed before him ? Or the scene when Toby (Windsor Davies) is gunned down in the darkened room by a patrolling Dalek ?

Deborah Watling, who debuted as Victoria in *The Evil of the Daleks.*

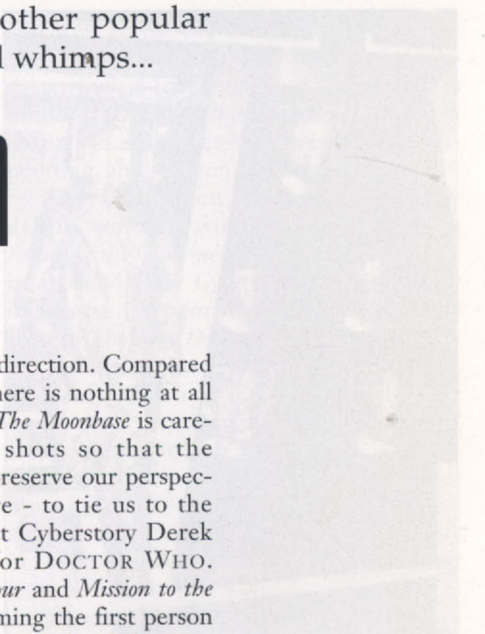
Perhaps future production teams should also beware of their limitations, be able to concentrate on their strengths with the help of scripts that are carefully crafted — put together with the obvious love for them that David Whitaker had — rather than merely churned out and then acted with cameras stuck in front of them and a token special effects shot, as generally occurred in the eighties. For a show that deals with time travel, DOCTOR WHO can certainly learn from its past. ■





Justin Richards traces the evolutionary path of Doctor Who's other popular advesaries, the Cybermen, from indestructable giants to mechanical whimps...

Mechanical Evolution



UNLIKE THE DALEKS, the Cybermen were not a factor in the initial success of DOCTOR WHO. However, they did perform a similar rescue role when they snow-stormed on to the scene in William Hartnell's final story, *The Tenth Planet*. It is ironic that the two life-forms that have most often tried to destroy DOCTOR WHO have both been instrumental in saving him.

Unlike their machine/creature cousins the Daleks, the Cybermen have changed almost completely throughout several stages of evolution. What we shall examine here is that evolution in terms of physical appearance, character development (for want of a better term) and the manner in which they have been presented. The Cybermen more than the Daleks serve to demonstrate the advances (and otherwise) made during the eighties in terms of costume, make-up and design, and direction.

The Tenth Planet has been acclaimed - rightly - as a brilliant example of (then) avant-garde direction enhancing intelligent scripting. *Silver Nemesis* has been acclaimed - rightly - as an example of competent direction failing to disguise weak scripting. A study of the evolution of the Cybermen can serve as an indication of the changing nature of DOCTOR WHO and as a pointer to the problems of latter-dayWHO and the phases of the past .

The Cybermen's progress from *The Tenth Planet* to *The Moonbase* is perhaps the most obvious physical transition of all. And not only are the costumes notably changed, but the unearthly high-pitched, over-inflected voices have become flat mechanical monotones. Only the story, as many people have remarked, remains largely unaltered

Yet in terms of development, not every change is for the better. When the Cybermen of *The Tenth Planet* spoke, their cloth-covered mouths opened wide; and stayed open until the Cyberman had finished speaking. An odd, but uncanny touch. In *The Moonbase*, the same technique is applied with the new costumes. The shutter over the Cyberman's mouth slides up when the speech starts, and down again when it finishes. This serves not only to indicate which Cyberman is speaking, but also to reveal the actor's mouth, devoid of any make-up, underneath the helmet. To be fair, this is not always the case; on the dim lunar surface, and even in the eerily-lit Cyber-ships, the shadows from the helmet usually shield the actor, but in the stark, sterile (and boring) lighting of the Moonbase main control room in part three the blunder is all too obvious.

This small example serves to demonstrate the oft-remarked on drop in production standards, in particular in terms of direction, between *The Tenth Planet* and its more recent half-brother. This is not to belittle Morris Barry's abilities or direction. Compared to most earlier DOCTOR WHO, there is nothing at all wrong with the manner in which *The Moonbase* is carefully blocked with its 'wide' shots so that the backgrounds are always there to preserve our perspective and remind us where we are - to tie us to the unreality of it all. But in the first Cyberstory Derek Martinus pointed a new way for DOCTOR WHO. Having cut his teeth on *Galaxy Four* and *Mission to the Unknown*, Martinus coupled becoming the first person to have directed both the Daleks and the Cybermen with a new philopospphy, if you will, for the programme. *The Tenth Planet* belies its DOCTOR WHO origins in several ways. It is not blocked like a stage play - the camera does much of the work which the audience had been expected to do. And in doing so, Martinus cuts out the extraneous backgrounds. The viewer is not constantly reminded where the story is taking place. And as a result we do not forget ourselves and realise how unreal everything is - instead we take it for granted. The illusion is enhanced, not destroyed.

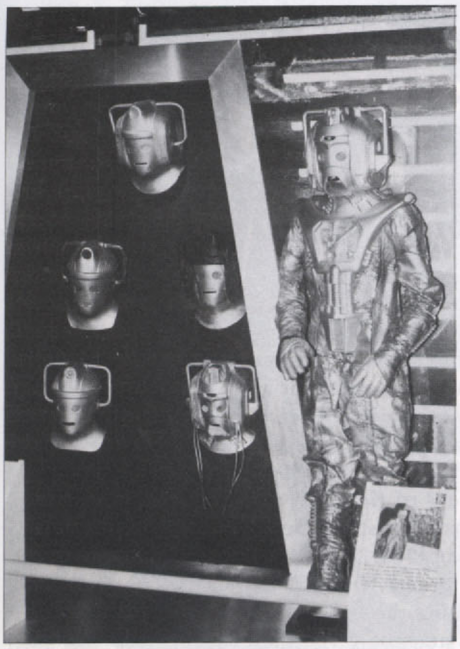
To maintain that the direction is what made *The Tenth Planet* so memorable and important would be naive. The story too is a departure for DOCTOR WHO. Like *The Daleks*, it is rooted in science fiction, rather than the nebulous fantasy of, for example, *The Web Planet*. Of course, Kit Pedlar had offered a scientifically plausible storyline for *The War Machines* already, and that story too points a finger towards the way the programme was to go. *The Tenth Planet* starts along that path, with Derek Martinus following on from Michael Ferguson. The changes are now coming thick and fast - the quicker pace of the action, the no-holds-barred direction, the atmosphere carefully built up and sustained over the full story, the credibility... All add to the vicarious involvement of the audience. All this and a major programme change (in terms of overt viewer perception) with the change of lead actor made *The Tenth Planet* an example of DOCTOR WHO at its most daring, innovative and successful .

The Moonbase exists slightly off that path - in a sort of production limbo. The standards and techniques are very much status quo ante Martinus. By the next Cyberman story, some things have changed. The movement is back on the pathway that Martinus helped define by Morris Barry's next Cyber-epic - *The Tomb of the Cybermen*. Partly this is due to the 'settling in' of the new regime and approach. Partly it is a knock-on effect from the previous story - another Martinus classic, and arguably the most impressive DOCTOR WHO story ever made, *The Evil of the Daleks*.

The story for *The Tomb of the Cybermen* is influenced by what Kit Pedlar wanted to include in *The Moonbase* but was unable to through illness. The direction is still stamped with the systematised blocking

Justin Richards is co-editor of the **CMS In-Vision** project, chronicling the Tom Baker years of the programme in magazine form. This is an updated version of his articled published in **DWB 36-37**.

Opposite Page: (Top left: The Emperor Dalek, *The Evil of the Daleks)*. **DWB32** premiered a set of photographs taken during the location shooting of the 1968 Cyber-story *The Invasion* by the assistant floor manager Sue Willis, pictured here in this selection.



techniques (the symmetric grouping of the characters in the underground tomb set) beloved by Barry, but there are experiments and new techniques creeping in. The Cybermen breaking out of their tombs is carefully choreographed and the tension leading up to it is masterfully sustained through the use of reaction shots (Parry's excitement and growing apprehension; the Doctor's terrible knowledge of what is happening; Klieg's relish and anticipation) and the use of the melting ice to show the progress of the thaw. The set itself for this scene is immense and impressive - the size of the giant tombs increased by the use of a mirror running across the top of them .

The Cyber-Controller's rise from the tombs: two Cybermen fold back the door bearing the Cyber insignia as the Controller comes out, straightening to his full height. An impressive scene but the first sight of the Controller is not a close-up of the different helmet/face, but a medium shot. He is then seen standing beside the two Cybermen - taller, but his full size diminished by their large frames. How much better to have first seen that full bulk contrasted to, say, the slight frame of the Doctor.

The structure of the narrative follows that of *The Moonbase* in some respects - the isolated environment and the fact that we see little of the Cybermen for the first two episodes for example. But this story has more guts - in terms of physical violence and the tensions and fear that the characters and the viewers must endure together. The former elements are carried over into the next Cyber story *The Wheel in Space*, but the 'guts' have again been watered down. The storyline is similar to *The Moonbase* - the isolated space community battling to keep the Cybermen (and now Cybermats) who have invegled their way into the station from clearing the way for an invasion of Earth.

From a production point of view, the story is interesting. The direction is again mixed, not helped by the predominantly harsh lighting but boosted by the endeavours of the cast and the depth of character that was David Whitaker's forte. The Cybermen themselves are of course impressive - more so in bulk than in number (there are only two except in the 'space walk' in part 6) or in new costume. The tear-drop eyes are a plus in that they suggest the lost emotion of the machine-men but detract from the image of the skull that the previous two stories' Cyber-masks fostered. The bodies are too obviously wet-suits.

The visual effects are increasingly sophisticated by this stage (witness the Cyberman, curled foetus-like inside his protective egg), but still variable. Jamie and Zoe's space walk is well shot, but the meteorites that almost lead to their death are less impressive, especially when shot down!

One interesting point is that now the mouth-shutter is gone, the Cybermen nod when they speak. This contrasts with the way they previously stood absolutely still when not doing anything - like the empty suits of armour to which Gerry Davies has compared them. This is not necessarily an improvement - the actors' mouths are masked by the claustrophobic lighting in *The Tomb of the Cybermen.*

Kit Pedler again provided the 'story' for the next Cyberman adventure, although this time the scripting itself was handled by Derrick Sherwin. With Douglas Camfield at the helm, there were no slip-ups in the direction of the story, apart from some average model work and space shots.

The storyline itself is interesting. As with previous stories, the Cybermen are played down in the first half - indeed, they do not even appear. The Cybermats are not featured, but some of the International Electromatics workers have cybernetic limbs (presumably) to enable them to carry the coffin-like cases which contain the inactive Cybermen. Tobias Vaughn has a cybernetic body (from the neck down, one would suppose) as Professor Watkins finds to his cost when he shoots him. Vaughn glances down at the smoking holes in his shirt, and laughs, as Watkins faints.

Vaughn himself is the answer to a problem posed by the very nature of the Cybermen. Their lack of emotion makes them somewhat limited as conversationalists. Once we've heard about their history and incomprehension of feeling and emotion and we've established that they are up to no good, there's nothing left but to let them get on with it. This works fine in *The Tenth Planet*, when everything is new to the audience, but by *The Moonbase* it drags a little. *The Tomb of the Cybermen* and *The Wheel in Space* got around it by dealing more with the human characters and backgrounding the Cybermen, playing up the atmosphere and the fact that we do not know what the Cybermen are up to. In *The Invasion* the answer is different. Since the Cybermen are working in league with Vaughn, he is displayed as a cool, calm and largely emotionless person - except that he is human. And when Vaughn does show emotion (such as when Packer fails to recapture the Doctor and Jamie), he exhibits enough to fuel a dozen Cerebration machines for a whole series. Vaughn is, if you like, the human side of the Cybermen. His body, as he tells them, may be cybernetic, but his brain must remain human.

Another departure for this serial is the setting. The claustrophibic environment is preserved in various forms - the sewers, the IE building and warehouses, the lift shaft to name but a few - but the Cybermen are also shown in the streets of London. The incongruity adds a further frame of reference to the Cyber-mythos. Like the Daleks, they work at their very best when either totally in context (climbing from their icy tombs) or totally out of it (descending the steps of St Pauls Cathedral); in the non-commital world of gravel pits and hi-tech corridors they are less remarkable .

Perhaps with *The Invasion* the Cyber-mythos was taken as far as the production teams felt it could be taken. Certainly, as we shall see, nothing of import has been added to it since in terms of milking a good idea, however there is nothing in the story to indicate why the Cybermen were sent into televisual exile for six years, confined to guest appearances in *The War Games* and *Carnival of Monsters* .

Not until 1975 and the story credited to Gerry Davies but largely written by Robert Holmes, *Revenge of the Cybermen*, do the creatures reappear. While the Cybermen are now more emotional/talkative than they had been in the past, and have picked up a weakness (their incompatibility with gold) en route, the pre-Holmes roots of the plot are still in evidence. The isolated beacon and the artificial plague are lifted directly from *The Moonbase*, and you can see by reading the **DWB** adaption of *Return of the Cybermen* elsewhere in this book just how similar the two stories would have been had less money been available as was originally hypothesised. As it was, we had the Voga plot grafted on to the original which was confined mainly to the beacon.

Production-wise the story is virtually flawless. Like *The Invasion*, the only real let down is the effects work - model shots (Voga spinning beneath the beacon), stock rocket footage, and dodgy CSO. The filmed action scenes are well contained, and the acting is of a high standard throughout. Physically the Cybermen do well. They are not only tall, but broad as well - an image of immense power and strength. Their hydraulics too now have chunky junction boxes and the wet suits are well disguised. The tear drop eyes have been retained, and the helmet 'handles' are more substantial. Altogether an impressive costume, retaining all the essential features.

Again, there is nothing other than the contemporary penchant for novelty to explain the absence of the Cybermen from our screens for so long between this story and the next. In *Earthshock* the Cybermen made their surprise reappearance, armed with a couple of nondescript androids for no real reason other than to disguise their presence until the end of the first episode. Gold still dislikes Cybermen, and they still want to do nasty things to the Earth - this time to destroy a conference convened to organise the destruction of the Cyber race.

The Cybermen are now easier to destroy - or to be fair, their guns are easier to acquire, they have always been peculiarly susceptible to their own weaponry - and they have developed yet another costume. The Cyberman of *Earthshock* is still an impressive sight, with the added tubes and piping an improvement. But the lack of distinct hydraulics along the limbs and the less substantial chest units combine with the loss of the tear drops and the lack of bulk to portray a less impressive figure than its immediate predecessor - a tall, but gangly creature that has picked up such feelings as anger and surprise (as well as such appreciative words as "excellent") along the way.

That said, the setting, the tight pacing (quick enough to disguise the holes in the plot, but still slow enough to make sense) and the direction are all, to coin a much over-used word, excellent. The lighting in particular is worthy of note, with the shadowy dimness of the caves and the freighter's hold contrasting with the stark brightness of the TARDIS and the flight deck. The effects are virtually faultless and the acting is first rate. In terms of Cyber-history, however, we learn nothing new or very exciting and the story very much 'marks time'. Enjoyable and well made, but with little of the innovation and shock that characterises *The Tenth Planet*. Adric's death and the actual presence of the Cybermen are the only real shocks as such. Tension there is aplenty, but the shock is a thing largely of the past by the 1980s .

This is clear from *The Five Doctors*, where the whole story hinges not around surprises, but nostalgia. To a large extent we know exactly what is about to happen and who we are going to meet (even more so if we read the early release of the Target book). Again the Cybermen do little of note except say excellent several times, grunt occasionally and get slaughtered in exciting and interesting ways. Shock is now grossness - the extent of the Cyber-chainsaw-massacre and in particular the Cyberman vomiting. A well edited tour de force of visual effects, but unpleasant rather than frightening - rather as the programme soon became.

And nowhere was this change of emphasis more evident than in *Attack of the Cybermen*. The story is weak, depending upon set pieces from the past - both dramatic, such as the Cybermen roaming the London sewers, and physical, like the return of Michael Kilgariff as the Cyber Controller for no better reason than he played the role (in a different costume and voice) about seventeen years previously. Matthew Robinson's direction is, of course, interesting and sound and the effects stand up well on the whole. Costume-wise there is little change except that the Cybermen tend to be shorter than they were.

What is new is the Cryon history. The Cryons themselves are not the most realistic or interesting race ever to grace the series, although their gesticulative mannerisms and distorted eye lenses are nice touches. In terms of their concept, they detract from rather than add to Cyber-history; the fact that the Cybermen stole their freezer technology implies that they are not clever enough to develop their own. This and the increasing ease with which minor characters are able to dispatch the Cybermen, from a shot in the mouth (possible) to a bash in the head (implausible), all helps to lessen their impact and our fear of them. In *The Tomb of the Cybermen*, the only Cybermen to be destroyed are the ones smashed up (with considerable difficulty and major viewer reaction) by Toberman, one shot with his own gun, and the Controller who is blown to bits by the electric charge in the city doors (although he looks well enough here - why didn't Ian Levine and Eric Saward set it before *Tomb* and avoid all the continuity complications?). In *Attack of the Cybermen* we lose count very early on in terms of Cyber death toll. The impact is lost, we can take it for granted. There is no shock, no horror, no dramatic tension in witnessing again what we have seen so many times already.

To study *Silver Nemesis* from a cyber-perspective is perhaps invalid, since it is not a Cyberman story. Whatever Kevin Clarke's protestations, it seems all too apparent that the Cybermen were grafted on, replacing the neo-Nazis who are written out all too quickly and obviously, having been the villains for the first episode. Whether this is actually true, we may never know, but if the Cybermen were always intended to be in the story, then the way they are presented and treated is almost as inexplicable as it is inexcuseable.

As an action-adventure story, *Silver Nemesis* works very well - it is well-paced and well acted; the effects work is exemplary; the plot is almost thick enough to sustain what little intellectual interest is demanded in such a production. As a chapter in the Cyber-saga, it is weak, disappointing, and self-contradictory.

The Cybermen degenerate to new depths - more easily dispatched than in *Attack of the Cybermen*; more emotional than in *Revenge of the Cybermen*; less physically impressive (save for the burnished helmets) than in *The Five Doctors*; and as for displaying inhuman power and cold intelligence, one only has to look at the "Is this the human condition of madness, Leader?" scene to see that both are missing.

Sadly, for a production intended to celebrate DOCTOR WHO's past, *Silver Nemesis* - at least as far as the Cybermen are concerned - has learned absolutely nothing from it.

To succeed, any monster - and in particular the Cybermen and the Daleks who we know so well - must be totally impressive in order to be believable as major challenges to life, liberty and the Gallifreyan way. The Daleks survived their low point in *Destiny of the Daleks*, but even in that story they were not butchered and given the run-around to which the Cybermen were later treated.

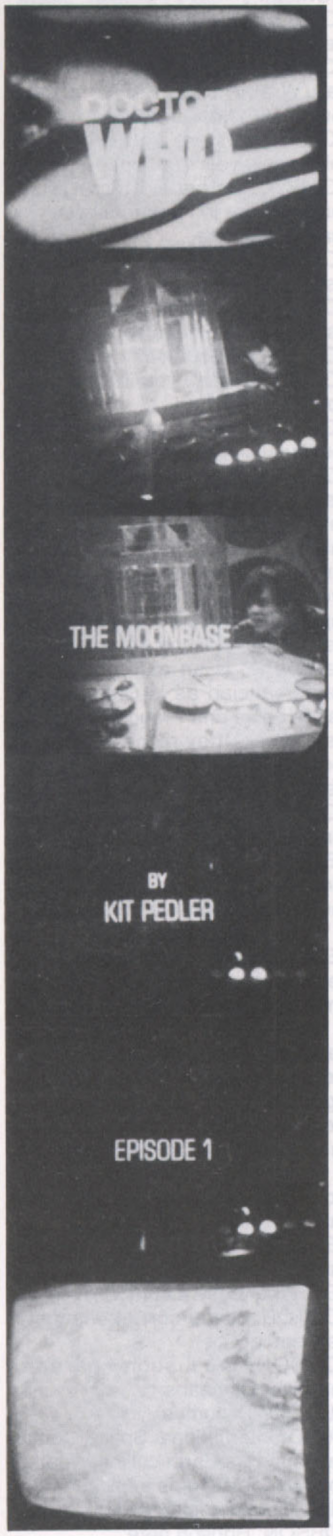
Can they recover and become once more the virtually indestructable, emotionless marauders that they once were? It depends not so much on production values - which as we have seen are a factor in creating atmosphere and tension - so much as in the way they are treated by the writers. Of course the Cybermen must be physically impressive in terms of how they are costumed and lit and the sets they appear in, but that has never been a real problem for them. What will determine their credibility as space villains of stature is how (and if) they are allowed to demonstrate the inhuman power and cold intelligence for which they are renowned. That demonstration has been sadly lacking, and it is a comment on the values of eighties DOCTOR WHO that attention was increasingly paid to making the show look impressive rather than to dramatic narrative technique, which is so much more powerful when used well.

If we can be persuaded to lose ourselves in the narrative, the odd production flaw goes unnoticed. The "never mind the story, feel the gloss" approach of the eighties cried out to be looked at critically *as a television programme*, and if the story holds our attention fully we should have neither the time nor the inclination to do that. The production team had only themselves to blame for the criticism levelled at the programme during the eighties - not for producing substandard television, but for admitting that it *is* television. Suspension of disbelief is all very well, but it does need some help from those who wish to suspend it.

■

In 1990 **DWB** uncovered the complete set of John Cura "telesnaps" which - with the co-operation of **Gerry Davis** - made possible...

The Moonbase Photonovel



Episode One

THE ROAR of the TARDIS engines running out of control is drowning out the screams and shouts of the crew as they are thrown about the console room. Slowly the noise subsides back to the normal TARDIS hum.

POLLY: Doctor! Doctor!

DOCTOR: It's alright Polly. I have it under control again.

BEN: Here, we're landing - look!

Polly and Jamie look up at the scanner.

POLLY: You're right.

JAMIE: Thank the lord for that. You know Doctor, I'll never ask you to do that again.

DOCTOR: Eh? Oh no. There must have been a reason for that.

POLLY: Doctor, you've done it. It's Mars. It must be. You've landed the TARDIS exactly where you said you would!

BEN: Hey, wait a mo'. It don't look like Mars to me.

POLLY: How would you know? You've never been there.

BEN: No duchess, but I have seen pictures of the Moon's surface and that's what this looks like.

JAMIE: That's the Moon?

The Doctor nods unhappily.

BEN: You weren't too far out were you - only about two hundred million miles!

DOCTOR: Alright, lets move on while we can.

POLLY: You don't expect us to land on the Moon and fly off just like that do you?

BEN: At least let us have a look around.

JAMIE: That picture canna be the Moon. The Moon's way up in the sky.

Ben marches over to the TARDIS doors.

DOCTOR: Where do you think you're going?

BEN: You're not going to deny a bloke shore leave?

POLLY: Oh please Doctor, the TARDIS isn't out of control or anything.

DOCTOR: Oh no, it was just a bumpy landing, that's all. Well, if you must go ashore...only half an hour.

BEN: Right.

DOCTOR: You can't go ashore like that! You'll need spacesuits. There's no atmosphere out there. Come on, there's some in the chest.

JAMIE: We'll maybe meet the old man in the Moon.

BEN: You won't be meeting anybody if you don't get some gear on.

JAMIE: Oh aye.

The lunar landscape is briefly lit up with a series of pulses from a mysterious spacecraft hidden from the view of the TARDIS by the lip of a high crater.

POLLY: Hey, look at this!

DOCTOR: It's deserted.

BEN: Well, I don't think I like it.

POLLY: Look over there.

JAMIE: I don't see anything.

BEN: What yer see?

POLLY: A great glow in the sky.

BEN: Probably your eyes getting used to the lunar light, eh Doctor?

DOCTOR: Possibly.

POLLY: What do we need these great clogs for?

DOCTOR: Try a little jump.

POLLY: Alright.

She jumps and floats a huge distance, rolling over as she lands. The others all laugh. Ben and Jamie follow her example and collide in mid-air, falling to the ground in slow motion.

DOCTOR: Careful, one tear in that spacesuit of yours and you'd suffocate.

JAMIE: Look out, here I come!

Jamie jumps to catch up with the others but miscalculates the velocity required and disappears over the edge of a crater.

POLLY: Where's he gone?

BEN: Over there.

They move to where Jamie disappeared and look down. The young Scotsman is lying, unconscious, against the port of a huge plastic dome, a trickle of blood running down his forehead.

POLLY: What on earth...look!

BEN: What is it?

DOCTOR: I don't know.

POLLY: I can see men inside it.

BEN: There's someone coming out.

The port to the dome opens and two men emerge. They pick up Jamie and carry him back inside.

DOCTOR: Come on, let's go.

They climb down into the crater towards the port which is firmly shut. They try banging on it but for several seconds nothing seems to happen. Suddenly it opens and after some hesitation they file inside.

The large weather control room is busy with activity. Separated off from the main area is a glass-fronted booth, inside which sits a man wearing an acoustic helmet. One of the men seated outside in the main control area is obviously feeling unwell. He slowly collapses over the controls and falls to the floor, thick black veins start to spread up over his face.

BENOIT: What on earth is it?

HOBSON: I don't know, get him along to the medical unit.

BENOIT: But Dr Evans has gone down with it as well.

HOBSON: I know, but the relief doctor from Earth should be here in the next shuttle rocket.

BENOIT: Bob, give me a hand will you.

The two men carry the unconscious man out of the room.

HOBSON: You, you take over. Come on man, it won't bite you. There must be some source to this infection. We'd better get the lads in here and tell them what's happening. Get them on the blower will you Nils.

NILS: Nils speaking, we've got a bit of a flap on up here. Mr Hobson wants a word with you all.

The Doctor, Polly and Ben are brought in.

HOBSON: Hello, where did you lot spring from? Don't tell me the shuttle rocket's arrived early!

DOCTOR: No it hasn't.

SAM: There was another one with them sir. Bob's taken him along to the medical unit. He's alright, just knocked himself out or something.

HOBSON: Oh no, as if we haven't got enough troubles already. Have they been through the sterile room?

SAM: Yes chief.

DOCTOR: We don't want to cause you any trouble. Just let us collect our young friend and we'll be off.

HOBSON: Hey, not so fast.

POLLY: Let me go and see Jamie.

BENOIT: I will take you there Mademoiselle. If you will come with me.

HOBSON: Alright young lady, you can carry on, but I'd like to have a word with you two. You could do with an extra bacteria check by the look of you.

DOCTOR: Thanks, you know our TARDIS is as sterile as...

HOBSON: TARDIS?

DOCTOR: Spacecraft.

NILS: They're all here sir, any time you're ready.

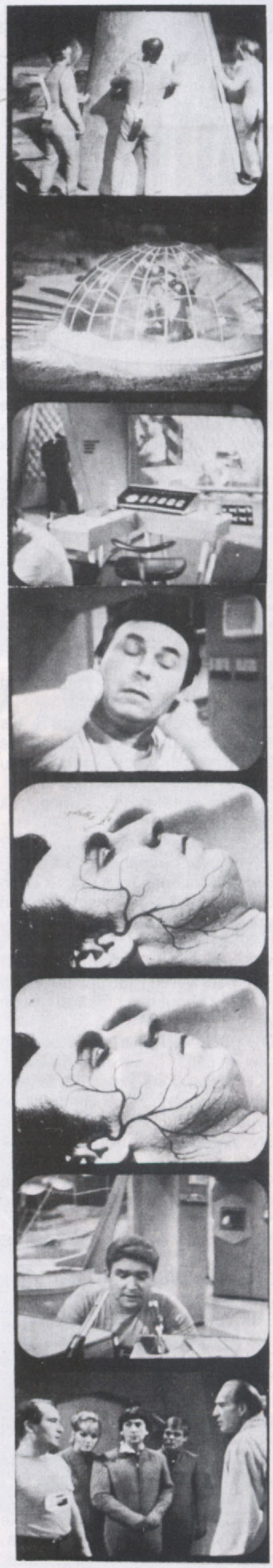
HOBSON: Right. Well, we'll learn more about your spacecraft a little later. Meanwhile you better come along with me, meet my team and listen to what I have to say.

DOCTOR: Thank you very much.

HOBSON: You know what this is?

He points up to a huge probe hanging from the top of the dome.

DOCTOR: Well, it looks like some sort of weather control centre. Ah yes! And that's the thing by which you control the weather. That's the culprit then.



BEN: Eh?

DOCTOR: That's what gave us such a bumpy landing. Some sort of gravity device.

HOBSON: Some sort of gravity device! You are from Earth, aren't you?

DOCTOR: Yes.

HOBSON: Well where have you been for the last twenty years? Every school kid knows about the Gravitron.

DOCTOR: Ah yes, it must be about the year 2050 then.

HOBSON: We've got a right Rip Van Winkle here. 2070 in case you'd like to know.

DOCTOR: There you are, I was only twenty years out.

HOBSON: Before we forget which century we're in I better tell you why I called you here.

DOCTOR: Won't you introduce us first? I'm a doctor.

HOBSON: A doctor? You've arrived just in time. We need your help.

DOCTOR: Ah, do you?

HOBSON: I'll see you in a moment. Now, the virus...

DOCTOR: I may be able to help you if you'd introduce us.

HOBSON: Right, now you'd better meet them all. We're all scientists here you see. No room for idle hands, I see to that. Jules beside you there is my assistant, he takes over as chief scientist if anything happens to me. He's a physicist like me and Joe Benson there. Nils, our mad Dane, is an astronomer and mathematician as is Charlie here. Ralph, Jules and Francis are geologists when they're not acting as cooks, look-outs or general handymen.

DOCTOR: And this is where you control the Earth's weather. I see.

BENOIT: The Gravitron controls the tides, the tides control the weather, and from this console here we plot it all on this map. Simple, eh?

BEN: Oh yeah, very simple. Wish we'd had all this back in 1966.

An alarm sounds. One of the men in the Gravitron room starts waving his hands to the people in the control area before collapsing to the floor. A technician from the control room hurriedly grabs an acoustic helmet and rushes in to replace the unconscious operator. The infected man is carried out.

BENOIT: Cursor five over the Pacific is starting to move!

BEN: What does that mean?

DOCTOR: Some sort of change in the weather.

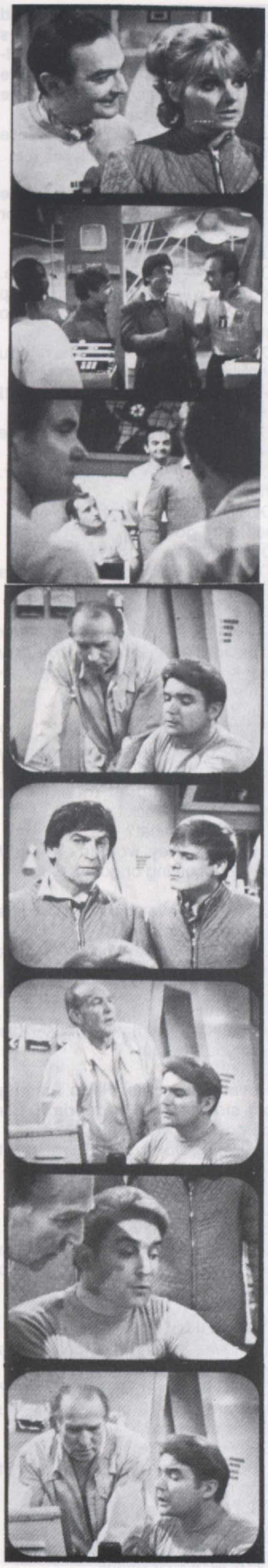
HOBSON: We'll soon hear from Earth what it means.

NILS: Here it comes.

RADIO: International Space Control Headquarters Earth calling Weather Control Moon. Come in please.

NILS: Moonport standing by.

HOBSON: Hobson here.



RADIO: What's happening up there? The hurricane you were guiding is now forty-five degrees off course. It's threatening Hawaii.
HOBSON: One of my men was taken ill. We're operational again now.
RADIO: The controller would like to know the cause of the illness.
HOBSON: Yes, so would we. We've now got three men down with the mystery virus in the past few hours, including the doctor.
RADIO: One moment please. Stand by for further instructions.
HOBSON: Just hang on another couple of minutes lads, we'd better hear what the great Mr Rinberg has to say.
NILS: Chief.
HOBSON: Yes?
NILS: There it is again. I'll play it back for you.
TAPE: "Yes, so would we. We've now got three men down with the mystery virus in the past few hours, including the doctor. One moment please. Stand by for further instructions."
NILS: Hear the back-ground noise on the re-run? We're being monitored again.
HOBSON: Monitored?
NILS: Someone, not too far away from the base, is listening to every word we say.

Inside the mysterious spacecraft the words of Hobson and Nils are clearly heard. The occupants are recording everything that is said in the dome.

RADIO: Moonbase, Moonbase, come in Moonbase.
HOBSON: Still standing by.
RADIO: Your instructions are to send blood samples back to Earth for investigation.
HOBSON: When can we do that? The next shuttle rocket isn't for another month.
RADIO: Then they must be put on that rocket. In the meantime the Moonbase is to be put in quarantine.
HOBSON: Quarantine! What if these men aren't fit enough to go back to work? I'll need replacements.
RADIO: If you radio information about the virus we'll do our best to identify it and suggest treatment.
HOBSON: I demand to speak to Rinberg!
RADIO: The controller is busy. I'm sorry. Over and out.
NILS: That whole conversation was monitored by someone, or something.
HOBSON: Oh never mind about that now. That Rinberg fellow won't talk to you. How can we trace this mystery illness with the doctor himself down with it?
DOCTOR: Let's get out of these things and see how Jamie is. Perhaps I can be of help in the sick bay?

HOBSON: Anything you can do. Bob, show them to the medical unit.
BOB: Now will you come this way.
HOBSON: Well, you all heard the position. We don't know what this infection is or how it got into the base. Now I want you all to take extra precautions while this emergency is on. We may be short-handed for quite a while.

Polly is attaching a small circular unit to Jamie's chest. The young Scot is laid out on one of several beds in the base's medical unit.
POLLY: Is this how it goes Doctor?
DOCTOR: Yes, that's right. This unit automatically controls the pulse, the temperature and the breathing.
POLLY: A sort of electronic doctor !
DOCTOR: Yes, almost got striped trousers.
BEN: And it even gives the medicine too?
DOCTOR: Yes, it'll do very nearly everything.
POLLY: Can't be nice for him. How do you think he is Doctor?
DOCTOR: Oh, he's not too bad. He's a bit concussed and feverish but he'll be alright with rest.
JAMIE: The McCrimmon piper...don't let him get me...
DOCTOR: Piper?
POLLY: Some sort of legend of his clan. As far as I can make out, this person appears to a McCrimmon just before he dies.
DOCTOR: Has the phantom piper appeared to Jamie yet?
POLLY: You don't believe it do you?
DOCTOR: He does, it's important to him.
POLLY: He keeps asking for us to keep the piper away from him.
DOCTOR: Good, we'll see whether we can do just that.
BEN: Carry on nurse.
POLLY: Well at least I try to help. A ward full of sick men and no-one to look after them. Someone's got to do something. I wonder who this is?
DOCTOR: Don't go too near Polly! Have a look at his chart.
POLLY: That's a good idea.
BEN: It's Dr Evans.
DOCTOR: Oh yes, the station doctor. He was the first to get it.
POLLY: He looks one of the worst.
DOCTOR: There's something about this epidemic I don't quite understand. It doesn't look like a real disease at all. It's almost as if...
BEN: Not real! What more do you want?
DOCTOR: I don't know. There are certain signs and symptoms that don't add up. Ben, I want you to go along to the control room and keep an eye on things.
BEN: How?
DOCTOR: Lend a hand. Do anything. Keep your eyes and ears open. There is something very wrong indeed.

The main control room is in near

darkness except for the glow provided by a huge illuminated map of the world.

BENOIT: Still up chief? Why not take a rest? Go and get some sleep.

HOBSON: How can I rest with that thing up the spout? You know the score as well as I do. Five units out of centre and we lift half of London into space. Five more and the Atlantic water level goes up three feet. Rinberg just doesn't understand the pressure we're under. Hey you, what do you think you're doing?

Ben enters:

I was wondering if I could help, sir.

HOBSON: Help? How could you help?

BENOIT: We could always use an extra pair of hands. He can help me.

HOBSON: Well keep him away from me, that's all! Alright, I'll go and lie down. Call me if anything happens.

BENOIT: Yes of course.

HOBSON: Oh, by the way. There were two more of those momentary drops in air pressure while I was on. I put them in the log.

BENOIT: Right. There are some coffee cups to clear away if you want to be helpful. And Ralph, that is, number 14, needs some help down in the food store. Can you find your way there?

BEN: Yeah, I can find it.

BENOIT: Good boy.

The store is a highly organised corridored system of racks. Each shelf is lined with plastic sacks labelled up with the type of food they contain. One of the station crew, Ralph, picks up a broken pack and throws it with disgust into the waste disposal unit:

Anyone would think we had rats up here.

A tin falls.

Who is that? Who is it?

The shadow of a tall figure passes on the wall. Then Ben walks in:

It's only me mate.

RALPH: For heaven's sake! Don't go sneaking around like that.

BEN: Blimey, you lot ain't half edgy.

RALPH: You will be too mate after you've been up here long enough. Are you responsible for the broken bags here?

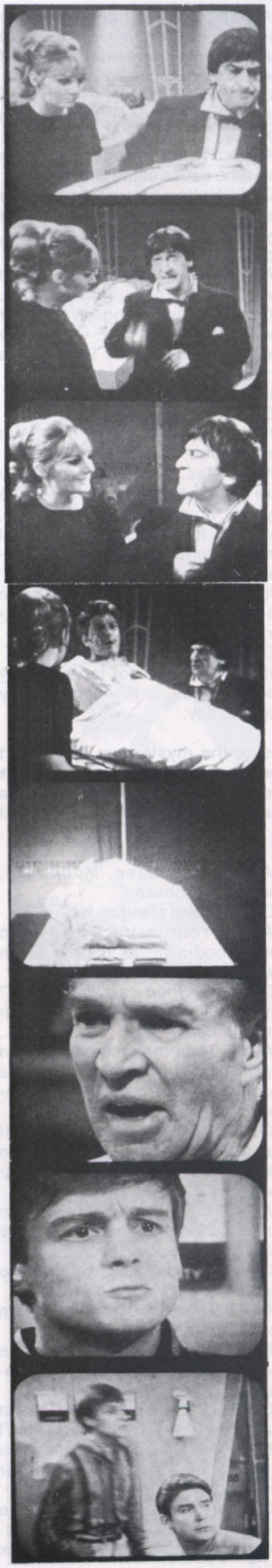
BEN: Come off it! I've only just arrived haven't I?

RALPH: Okay, see if you can find that lot. Round the back there most likely.

BEN: Okay.

RALPH: Let's see. We'll need some more milk and sugar.

He wanders off along the lines of stores muttering to himself. He reaches up to one of the shelves to pick up a tin and his fingers encounter the hidden form of...something..hidden behind the racks. Before he can draw back, a silver three-fingered gloved hand reaches out and touches the side of his head. Ralph collapses and is scooped up before he hits the floor. Ben thinks he hears something:



Number 14? Ralph? Where are you? Scarpered! Funny bloke.

Polly is sleeping in a chair in the sick bay. She starts as the Doctor enters.

POLLY: Shh...

DOCTOR: It's alright, it's only me. We don't want to wake anyone up do we? You look like you could do with some sleep yourself.

POLLY: I'm alright. What have you got there?

The Doctor shows her a small piece of silver metallic material.

DOCTOR: I've been doing a little investigation.

POLLY: A piece of silver paper. What is it?

DOCTOR: I don't know.

The lights go down.

POLLY: What's happened?

DOCTOR: It's probably just a change-over in the time cycle.

POLLY: What do you mean?

DOCTOR: Well, you see, it's rather interesting really. On the Moon they have a fortnight of day and a fortnight of night.

POLLY: Well?

DOCTOR: It's obvious, isn't it? They have to make their own day and night artificially up here, otherwise it would upset their whole biological time clock.

POLLY: Their what?

DOCTOR: They wouldn't know if they were coming or going. Get it?

POLLY: Yes.

DOCTOR: Clever girl. QED, that's why it's dark up here.

POLLY: I see what you mean, yes of course, how stupid of me.

DOCTOR: Up in the control centre it's probably broad daylight. Polly, you wouldn't be making fun of me would you?

POLLY: No!

Dr Evans screams. He is tossing from side to side in delirium, his face covered in sweat:

The hand. Don't touch me...that silver hand...aarrgghhh!

POLLY: Doctor, is he?

DOCTOR: Yes, I'm afraid he is.

POLLY: What are we going to do?

DOCTOR: What did he mean by the silver hand? I better report this to Hobson.

HOBSON: Can't find him? Ralph!

BEN: I was helping him load stores and he disappeared.

HOBSON: What, in this place? There are only 19 of us. Have you tried his quarters?

BEN: Yes.

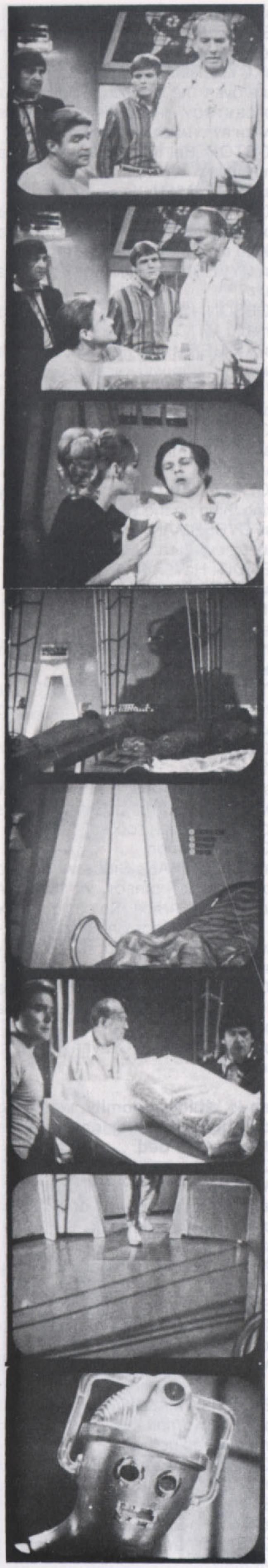
HOBSON: Why didn't you report this to me?

BEN: I'm telling you now ain't I?

The Doctor enters.

HOBSON: Now what is it?

DOCTOR: It's Dr Evans.

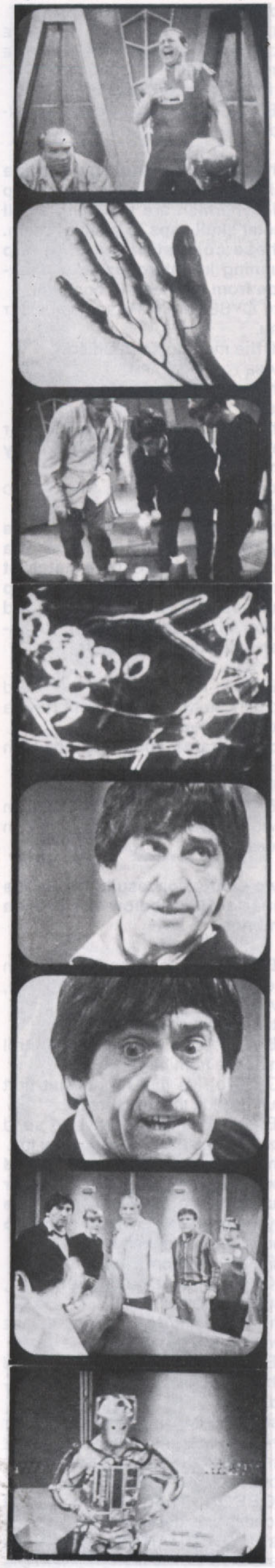


HOBSON: Oh?
DOCTOR: I'm afraid he's dead.
HOBSON: Dead!
NILS: This must be reported at once.
HOBSON: No, we haven't got enough data yet. You know what they're like down there. I'll come to the sick bay with you. Come on.

Polly is giving water to Jamie who is only just conscious:
Here, gently Jamie.
Jamie raises a hand and points behind her at a tall shadow before passing out. The door at the end of the ward closes as someone appears to leave. Polly screams as Hobson and the Doctor enter.
HOBSON: What's the matter?
POLLY: Someone just went out that door !
HOBSON: Nils.
The Dane goes to the door indicated by Polly but finds the space beyond empty:
There's nothing there.
HOBSON: Your nerves are getting the better of you. Where's Evans' body?
POLLY: Over there.
They pull back the covers to reveal a pillow bolstered into the shape of a man.
HOBSON: Alright, let's get this over. Is this someone's idea of a particularly bad joke?
DOCTOR: This is no joke, believe me.
NILS: Mr Hobson, Mr Hobson. You're wanted. Another man's collapsed at the controls. The Gravitron has swung off alignment again.
HOBSON: Come on. And you'd better find the doctor's body or you'll all go out, quarantine or no quarantine.
Hobson and Nils exit.
POLLY: I don't understand what could have happened. I must have dozed off or something. One thing I am sure of, something went out that door just as you came in!
DOCTOR: That body can't just have vanished! Polly, I'm going to leave you alone, just for a minute.
POLLY. Alright.
Polly nods but looks very nervously at the departing Doctor. Jamie stirs:
Water, water.
POLLY: I'll go and get you some.
She picks up a cup and leaves. From out of the shadows at the end of the ward emerges the shape of a Cyberman.
JAMIE: Water, water...it's you, the phantom piper. No! No! I'll not go with you...do you hear me piper? No, leave me, leave me, I'll not go with you do you hear? Leave me, leave me...
The Cyberman leans over Jamie and extends its arms...

Episode Two of *The Moonbase* is available on BBC Video's **Cybermen - The Early Years...**

Episode Two Cliffhanger



Episode Three

CYBERMAN: Stand back from the door.
HOBSON: You're right, it is them!
He turns to Bob:
Quick, get hold of him!
DOCTOR: No, don't...get back!
Bob rushes forward. A second Cyberman enters from the door leading to the dome. It points its weapon and fires, freezing Bob in his tracks as smoke billows from the openings in his clothes. He crashes to the ground.
POLLY: Oh no!
1st CYBERMAN: Remain still.
HOBSON: You devil. You've killed him, an unarmed man!
1st CYBERMAN: See that they remain here.
2nd CYBERMAN: Yes.
The first Cyberman operates a control on his chest unit:
Operational system two now complete, operational system two now complete. Ready to start operational system three.
CYBERVOICE: Understood. Operational system three will now begin.
The 1st Cyberman switches off the transmitter in its chest unit and turns to the Doctor:
You are known to us.
DOCTOR: And you to me.
1st CYBERMAN: Silence. Who is in command?
HOBSON: I am.
1st CYBERMAN: You will be needed .
HOBSON: What have you done with my men
1st CYBERMAN: They will return.
HOBSON: They're not dead!
2nd CYBERMAN: No, they are not dead, they are altered.
BEN: Altered? What have you done to them?
1st CYBERMAN: They are controlled.
HOBSON: Now look here. If you've done anything to my men I'll do...
1st CYBERMAN: You will do nothing.
The 2nd Cyberman starts to examine the patients in the ward. It reaches Jamie who is still unconscious:
This one has not received the neurotrope.
Polly moves forward.
2nd CYBERMAN: Stand back.
POLLY: Leave him alone. He's had an accident. His head is hurt.
2nd CYBERMAN: Then he will be of no value. The others are ready for conversion.
It turns to Hobson:
You will now take us to the control centre.
HOBSON: I'll be damned...
The Cyberman raises its weapon.
HOBSON: It's through here.
The party of humans lead off towards the control centre followed by the two Cybermen. The first Cyberman pauses and

Episode Three Telesnaps

DOCTOR WHO
THE MOONBASE
KIT PEDLER
EPISODE 3

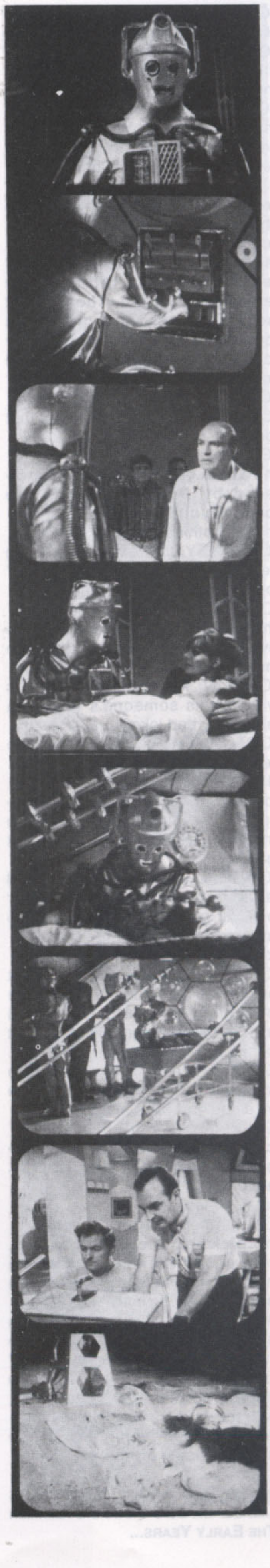
addresses Polly and Ben:
You will remain here. If you leave you will be converted like the others.
It follows the procession.
BEN: I don't like that word "converted" . . .

The three missing humans are laid out on metal tables. A group of Cybermen are attaching small metal skull caps to each of them. These consist of a spring clip running in anteroposterior direction from forehead to occipital.
3rd CYBERMAN: Raise your right arm.
All the men do so in unison.
Raise your left arm.
The men react as before.
Get up.
The men rise smoothly to their feet, staring expressionlessly ahead.
Control is excellent. Prepare to transfer them to the capsule.
The Cybermen start to wheel up a cylinder the shape and size of a man. It has a pressure hatch at one end. A Cyberman picks up the nearest of the humans and lowers him down into the cylinder and closes the hatch.

BENOIT: It's about time we heard from those two outside. Let's have a word with them.
Joe operates some switches on his console:
All yours Roget.
BENOIT: Surface party come in please. Surface party come in please.

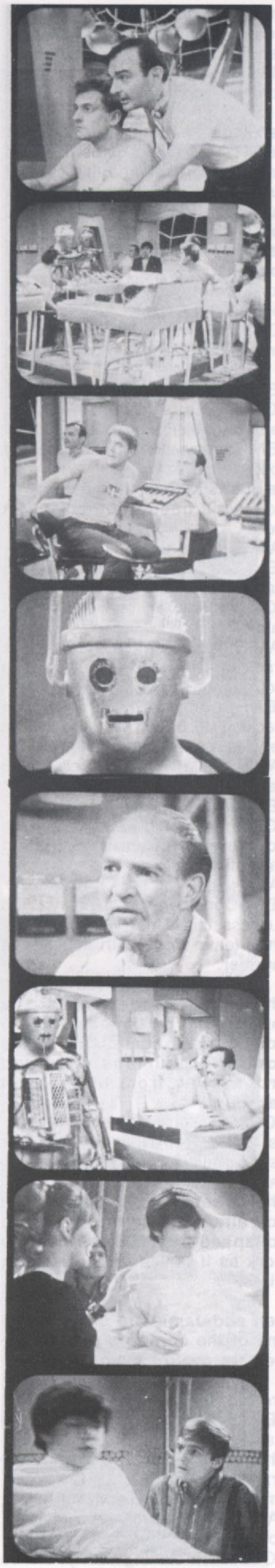
Two empty spacesuits lay on the lunar surface below the broken antenna.

BENOIT: Surface party, come in please, we are not receiving you, over.
Static breaks from the radio.
BENOIT: Can we see the control antennae from here?
JOE: No, it's just round that first bluff outside the main port.
BENOIT: Well, we'll have to send someone else out, so get ready to...
The main door bursts open and the Doctor, Hobson and the other humans are ushered in by the Cybermen. Everyone rises to their feet in amazement.
BENOIT: Hobson! What is...
HOBSON: Get back, get back, these things are lethal.
2nd CYBERMAN: Silence. We are Cybermen. You will listen.
BENOIT: But you were all killed when your planet Mondas exploded.
1st CYBERMAN: We were the first space travellers from Mondas. We left before it was destroyed. We come from the planet Telos.
HOBSON: Then you know that Mondas was destroyed?
1st CYBERMAN: Yes. We have returned to take the power you



used to destroy Mondas.
BENOIT: But what are you doing on the Moon?
1st CYBERMAN: We are going to take over the Gravitron and use it to destroy the surface of the Earth by changing the weather.
DOCTOR: But that will kill everyone on Earth.
1st CYBERMAN: Yes.
HOBSON: You are supposed to be so advanced and here you are taking revenge like children.
1st CYBERMAN: Revenge? What is that?
HOBSON: It's a feeling people have when...
1st CYBERMAN: Feeling. Yes we know of this weakness of yours. We are fortunate, we do not possess feelings.
HOBSON: Then why are you here?
1st CYBERMAN: To eliminate all dangers.
HOBSON: But you will kill every living thing on the Earth.
1st CYBERMAN: Yes, all dangers will be eliminated.
BENOIT: Have you no mercy?
1st CYBERMAN: It is unnecessary.
It turns to its aide:
Keep watch on them.
The first Cyberman unfolds an aeriel from its chest unit.
CYBERVOICE: Operational system four complete. Entry to base now complete.
HOBSON: Entry! How did you get in?
1st CYBERMAN: It was very simple. Only stupid Earth brains would have been fooled.
HOBSON: Go on.
1st CYBERMAN: Since we could not approach direct, we came up under the surface and cut our way in through your store room, contaminating your food supplies on the way. A simple hole.
HOBSON: A hole! That explains those air pressure drops we've been recording.
1st CYBERMAN: Clever, clever, clever...

Ben is sitting gloomily, watching Polly picking at her nails. Jamie sits up in his bed.
POLLY: You seem much better.
JAMIE: Och, I feel myself again.
He tries to climb out of bed but Polly pushes him back:
Stay back there.
JAMIE: But I'm better. Oh...my head!
BEN: Take it easy mate.
POLLY: You know, it's not your McCrimmon piper anyway.
JAMIE: It had me worried, I'll admit it.
BEN: Well, those Cybermen have got us all worried mate. We've seen 'em in action before.
POLLY: They must have a weakness .
BEN: They have, don't you remember? They can't stand radiation.
POLLY: Where do we get hold of that here?



BEN: Well, there's the Gravitron, but that's thermonuclear, no one can get near it once it's going.
POLLY: Why not?
BEN: Because, duchess, the temperature inside is about four million degrees, that's all!
JAMIE: In my day we used to sprinkle witches with holy water.
BEN: Fat lot of use that'd be on those things.
POLLY: Holy water? Ben!
BEN: Yeah?
POLLY: What are Cybermen covered in?
BEN: Far as I know their suit is a metal of some sort.
POLLY: Oh. What about the thing on their chest. You know, the part that replaces their heart and lungs?
BEN: It's some sort of plastic, I think.
POLLY: I thought so. You see it's simple! Nail varnish remover dissolves nail varnish. Nail varnish is a sort of plastic so we do what Jamie says - we sprinkle them, see?
BEN: No I don't. Clear as mud if you ask me.
POLLY: Well, anyway, I'm going to try an experiment.
BEN: Yes, professor!

The main door to the weather control room opens and the "altered" men, led by Dr. Evans, enter. They file silently in followed by a Cyberman carrying a small control box which it is operating.
HOBSON: I thought they were dead!
BENOIT: Better if they were by the look of it.
The first Cyberman addresses the technicians:
You will leave your places, go over there.
It points to the wall. Fearfully the technicians obey. The Cyberman turns to Hobson and Benoit:
You will move.
Hobson and Benoit join the others.
You will tell the operators in the Gravitron room to come out.
Hobson hesitates.
Now.
Hobson reaches for the mike:
Right, you can see what's happening, come out, leave the machine and don't try anything.
The men in the Gravitron room emerge looking very apprehensive.
1ST CYBERMAN: They will take over the Gravitron power unit.
2ND CYBERMAN: Yes.
It operates the control box and three of the controlled men enter the Gravitron room and move to the controls.
BENOIT: You can't see them in there without the protective helmets.
1ST CYBERMAN: Why?
BENOIT: The machine produces very intense sonic fields. Without the helmets those men will go insane in a few hours.

3RD CYBERMAN: How many hours?
BENOIT: Twelve, possibly.
3RD CYBERMAN: Then there is no problem.
BENOIT: Why?
1ST CYBERMAN: Our purpose will be achieved before that.
BENOIT: But what about the men?
1ST CYBERMAN: They will be disposed off.
The Doctor is eyeing the control box held by the Cyberman which is emanating a steady tone. Cautiously he moves his hand towards it but snatches it back quickly as one of the Cybermen turns around.
1ST CYBERMAN: They will take over control.
2ND CYBERMAN: Yes.
It operates the box and the controlled men commence their tasks.

Polly is sitting in the middle of a collection of bottles, dripping bits of plastic into various liquids:
Ben?
BEN: Yes?
POLLY: What's nail varnish remover?
BEN: Well, it's a sort of thinner, something like acetone.
POLLY: Acetone? Good, we've got some of that.
She drops one of the small pieces of plastic she has collected into the acetone. It distorts and dissolves:
It works!
BEN: I still don't see what you're on about.
POLLY: If we could squirt some of this at their chest unit, it might soften it.
BEN: I get it. You mean it'll clobber their controls or something?
POLLY: Yes, that's it.
BEN: But how do we know acetone will dissolve their sort of plastic?
POLLY: Oh, I hadn't thought of that.
BEN: Just a moment though, if we make up a mixture...
POLLY: Of all the solvents?
BEN: What we got?
POLLY: Here we are. Benzene, ether...
She reaches for some more bottles.
BEN: We'll make a right old cocktail!
POLLY: How are we going to throw it at them?
BEN: In a bottle I suppose... Just a tick, though, I've got a better idea...

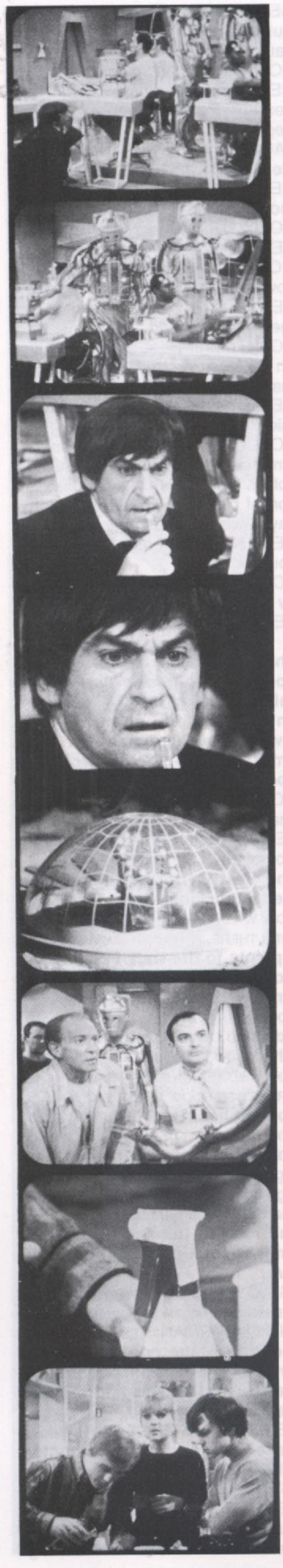
1ST CYBERMAN: Prepare to align field reactors.
The second Cyberman operates the control box and Ralph starts to alter the controls. The cursors on the main map begin to move.
1ST CYBERMAN: Main power into vertex generators now. Servo pumps to full pressure.
HOBSON: Why did they go to all

Episode Three Telesnaps

this trouble?
BENOIT: What do you mean?
HOBSON: Why didn't they operate the controls themselves?
The Doctor is crouching by the communications control panel, waiting for the Cybermen to look away. He picks his moment and reaches up to the controls and sets off a pitch just higher than the one generated by the Cybercontrol device. The tone slowly rises and the controlled men begin to show signs of loss of co-ordination. The Doctor edges away from the control panel.
1ST CYBERMAN: WHAT IS HAPPENING?
The second Cyberman readjusts the box:
THERE IS A LOSS OF CONTROL.
The Doctor mumbles to himself:
Thought so, sonic control, that should be easy.
The controlled men are again functioning normally at the command of the Cybermen. The Doctor continues to ponder:
Hmm, funny, very funny...go to all this trouble to make the men do the work. Why? Do it themselves, easy. They're using the men as tools, why? Dunno...yes I do though. Must be something they don't like in here. Pressure, no. Electricity, no. Radiation...yes, maybe. The gravity field! Oh there's a thought. Oh yes, gravity!
1ST CYBERMAN: START PROBE GENERATORS. RE-ALIGN THE PROBE.

The massive probe swings up in an arc towards the top of the dome. It is now facing in an almost vertical position.

1ST CYBERMAN: PROBE FIELD TO FULL POWER - NOW.
Hobson and Benoit are horrified.
HOBSON: They'll devastate the whole of Earth once that field takes hold.
BENOIT: We've got to do something.
RADIO: Hello Moonbase, come in.
3rd CYBERMAN: REMAIN STILL.
RADIO: Hello Moonbase, come in please.
3rd CYBERMAN: YOU WILL ALL BE SILENT.
RADIO: Moonbase, come in please. Hello, reading on five centimetre band. Come in. Your last routine signal was not received. Over. We are not receiving you. Over. If you hear us and cannot transmit, fire a sodium rocket. We shall see the flare.
2nd CYBERMAN: WHAT DOES THAT MEAN?
HOBSON: It's a distress rocket. It ejects sodium into space. The sun lights up the sodium as a yellow flare.
2nd CYBERMAN: WHAT WILL YOUR EARTH DO IF THEY DO NOT SEE THE FLARE?
HOBSON: Er...nothing I suppose. They'll think we're all dead .



The Cyberman turns to switch off the speaker. Hobson whispers to Benoit:
If ISC doesn't get our next transmission they'll send up a relief rocket.

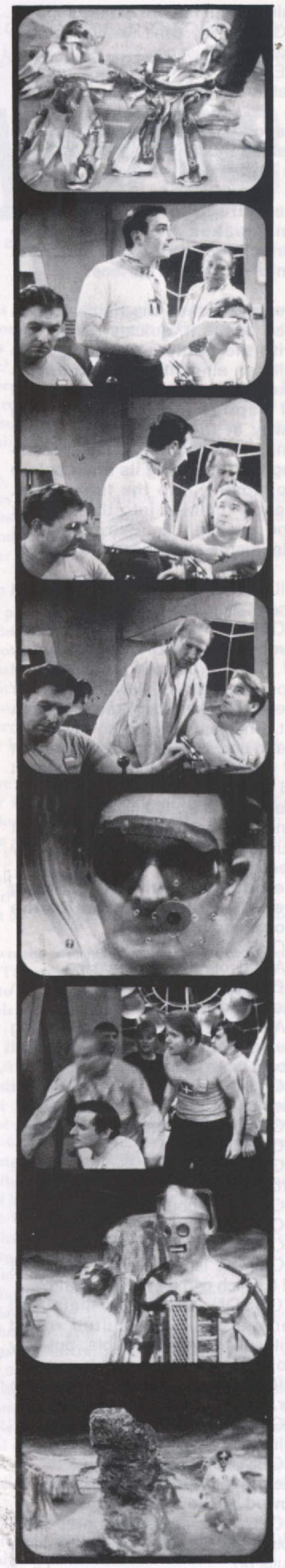
Ben is dismantling a spray bottle:
Get it? This bottle holds the stuff that puts out fires and this cylinder pushes gas into the bottle so the stuff squirts out. Now, all we have to do is undo this.
He takes a sniff as he opens the container:
Cor! Empty it and fill it up with cocktail, Polly. See?
POLLY: Yes, I've got it ready. She turns and picks up a large bottle full of clear liquid.
BEN: What you put in it?
POLLY: Let's think. Acetone, benzene, ether, propane...
BEN: Blimey, one of those should do it!
He points to the extinguisher:
Now we'll need another one of these .
JAMIE: I'll get it.
BEN: You better stay where you are mate.
POLLY: You're not well enough Jamie.
JAMIE: It takes more than a mere crack on the head to put down a McCrimmon.
BEN: Look, we don't want you cracking up on us. I'm sure Polly's very impressed, but...
JAMIE: I told you I was better. You want me to prove it to ye?
BEN: Anytime mate.
POLLY: Please, haven't we enough trouble without you two fighting each other?
JAMIE: I go.
BEN: Come on then. But not you duchess, this is men's work.
They leave Polly with a face like thunder.

The Doctor starts to alter the tone setting on the communications control again. One of the controlled humans sags and drops away from his control panel.
HOBSON: You'll kill them!
1st CYBERMAN: IF YOU DO NOT REMAIN SILENT YOU WILL BE GIVEN BRAIN CONTROL.
The Cyberman with the control box alters the settings and the collapsed human goes back to work as if pulled up by invisible wires.

Ben and Jamie are crouched in one of the corridors outside the weather control room. They hear a noise behind them and spin around.
BEN: Polly! I thought I told you to stay behind!
She is brandishing an extinguisher:
I'm coming with you and that's that!
JAMIE: You'll maybe get hurt lassie, go back now.
POLLY: I'm coming with you. You

still need looking after.
BEN: We 'aven't got time to argue. Come on then if you're coming.
They move along the corridor towards the weather control room.
BEN: When I open the door, we've got only one chance. Drop down as low as you can, aim these things at their chests and squirt like 'ell, right?
He peers through a small window in the door:
Get ready!

The 1st Cyberman stops still for a moment as if listening. It points to the door:
SOMEONE IS THERE.
The Doctor pushes up the controls on the communications console to full, producing a shrill tone. All the controlled men jerk uncontrollably and then freeze in a fixed position. The Cyberman with the control box tries to regain control but his efforts fail.
2nd CYBERMAN: THE BEAM IS JAMMED.
It draws its weapon and takes aim at the Doctor just as the door bursts open. Ben, Jamie and Polly leap in, throwing themselves to the floor, badly aiming their three jets of solvents at the Cybermen's chest units. The noxious liquid gushes out.
BEN: Keep it going! Get their chest things!
The jets of liquid make contact and one by one the Cybermen's chest units start to melt and foam. Their limbs begin to spasm, plucking helplessly at their failing life support systems before they finally crash to the ground with a feeble death twitch. The high pitched tone set off by the Doctor is still drowning out the control room and the controlled men remain locked in position like dolls.
DOCTOR: Quick, get those things off their heads!
Ben, Polly and Jamie rush over and undo the headpieces from the affected men who collapse to the floor. Hobson beckons to Benoit:
Come on.
They both rush to their control positions. Hobson waves to the other technicians:
Get back to your places, quick, there's not a moment to lose. We've got to get the Gravitron down to a safe level.
POLLY: What about these poor men?
She points to the limp forms of the men infected with the Cybermen's virus.
HOBSON: Shift 'em down to the medical unit, quick as you can
Ben, Polly and Jamie start to move the unconscious men.
A group of Cybermen are assembled around the controls in their space craft.



1st CYBERMAN: WE ARE NOT RECEIVING YOU, WE ARE NOT RECEIVING YOU.
There is a pause as the Cybermen await a reply.
2nd CYBERMAN: THEY MUST HAVE FAILED. WE MUST INVADE NOW. PREPARE THE WEAPONS.
1st CYBERMAN: YES.

BENOIT: Before all this we lost contact with those two men outside.
HOBSON: Send someone else out.
BENOIT: Can't spare anyone, I'll go myself.
HOBSON: Alright, field strength is stable anyway isn't it?
BENOIT: Yes.
HOBSON: Keep in constant RT contact and be quick. Nils, lock your controls into fifteen's channel and keep an eye on Roget when he's outside.

Benoit climbs into his spacesuit and fixes his helmet. With a hiss of escaping oxygen the air lock opens and he climbs up the ladder towards the lunar surface. He sets off towards the broken antenna and soon finds two empty suits laying beneath the damaged equipment. Near the edge of the bluff something moves.
BENOIT: Hello base, hello base, I've found them...er...at least I've found their suits. They've got them I'm afraid.

HOBSON: Well, there's nothing we can do at the moment. Get back inside as quick as you can.
At that moment Ben, Polly and Jamie return.

BENOIT: I will.

Nils rushes in from the dome area:
Hobson! There's one of those things out there. It's after Roget!
Hobson shouts into the radio.
HOBSON: Did you hear that Benoit?

BENOIT: Yes, it's alright though, no sign of anyone around here.
Benoit warily peers around. From out of the shadows lurches the ominous form of a Cyberman. It draws its weapon and takes aim.
BENOIT: No!
He raises his arms to cover his face from the impact of the blast, but nothing happens. He lowers his hands in amazement and speaks into his radio:
Did you see that! Those things don't work in the vacuum.
The Cyberman starts to advance as Benoit strides back towards the Moonbase. The low gravity turns the chase into a nightmarish slow-motion race across the rocky landscape. Slowly the Cyberman is gaining pace.

Ben is removing the fluid con-

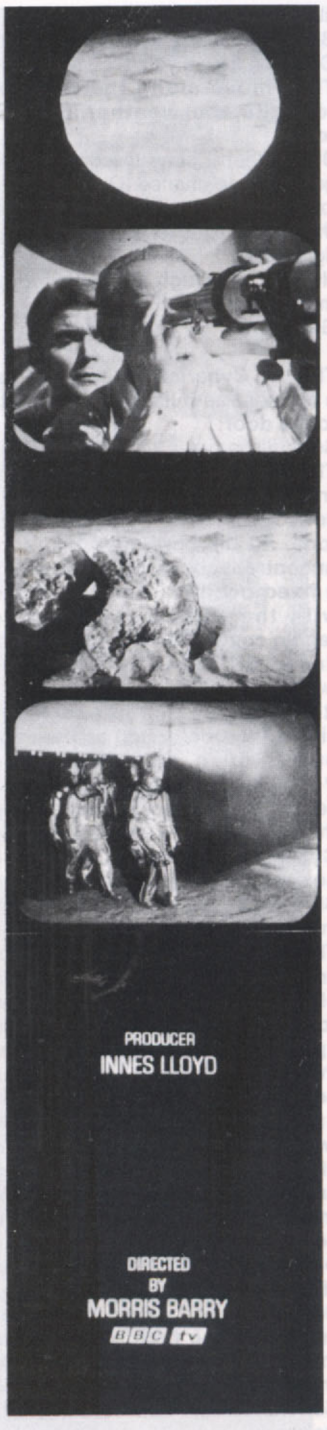
tainer from his fire extinguisher.
POLLY: Why can't we just squirt it like we did just now?
BEN: It'd vaporise in the vacuum before it hits them. Come on!

Benoit is nearing exhaustion. His helmet misting up, the Cyberman is almost on his back...

Ben struggles into a spacesuit and makes his way into the airlock. He prepares to climb out onto the Moon's surface.

Benoit reaches the hatch just as Ben opens it, quickly taking aim with the bottle and letting it go with an almighty throw. It travels like a bullet and bursts in a cloud of vapour that begins eating away at the Cyberman's chest unit. It staggers, silently screaming and thrashing its arms before collapsing into the lunar dust. Benoit tumbles into the air lock and is caught by Ben who helps him inside and closes the port.

NILS: They're in sir! That bloke got one of them too.
HOBSON: Right, thanks. Now listen everybody. I don't know how many of these Cybermen there are, but from our point of view we're under siege. I reckon they'll be back in a bit. Charlie, you keep on trying ISC Earth until you get through. The rest of you lower the armoured doors at all exits.
He turns to Polly and Jamie:
And you make up as much of that gubbings as you've got. We may need it.
Ben staggers in, half carrying Benoit. Polly, Jamie and the Doctor go to their aid.
HOBSON: Ground radar.
SAM: Ground radar speaking.
HOBSON: Have you got a fix on their spacecraft yet?
SAM: Yes sir, we're getting a strong pulse from 54 degrees north at about three kilometres.
HOBSON: That makes it just over the ridge.
DOCTOR: Mr Hobson?
HOBSON: Yes?
DOCTOR: How far can you tilt the probe down?
HOBSON: About thirty degrees.
DOCTOR: Hm, that's of no use.
HOBSON: What do you mean?
DOCTOR: Isn't there any other part of it which can be moved round?
HOBSON: Well, the main coil lenses could be shifted round without too much trouble, but why do you...
NILS: There's something outside sir.
HOBSON: What is it?
NILS: It's a long way off.
HOBSON: I'll come over.
He moves into the dome area followed by the others.
POLLY: It's colder up here. I feel exposed. Perhaps we should have suits on.



BEN: Nah, it's alright love. You'll get a gorgeous tan.
Nils points out on to the lunar landscape. Hobson takes up position behind a telescope and looks in the direction indicated:
I don't see anything.
JOE: Just to the left of the launching area sir. Round a bit to your left.
HOBSON: I still can't see anything.
JOE: No, it's there, look, reflecting in the sun.
HOBSON: Yes, you're right lad, there is something. It's them! They're coming! Inside, quick!
Everyone rushes back into the weather control room.

Outside, a large army of Cybermen are marching across the lunar surface in unison. Laden with some huge apparatus, they advance towards the dome...

EPISODE FOUR OF *THE MOONBASE* IS AVAILABLE ON BBC VIDEO'S **CYBERMEN - THE EARLY YEARS...**

THE MOONBASE
by Kit Pedler

CAST
Doctor Who Patrick Troughton
Ben Michael Craze
Polly Anneke Wills
Jamie Frazer Hines
Jack Hobson Patrick Barr
Jules Benoit Andre Maranne
Nils Michael Wolf
Sam John Rolfe
Jim (No.5) Ron Pinnell
Ralph Mark Heath
Bob (No.7) Edward Phillips
Charlie (No.8) Robin Scott
Joe Benson (No.9) Alan Wells
Jules (No.10) Victor Pemberton
Peter (No.11) Derek Calder
Ted (No.12) Leon Maybank
Franz (No.13) Barry Ashton
John (No.15) Arnold Chazen
Doctor Evans Alan Rowe
Voice,Space Control Alan Rowe
Voice of Controller Rinberg Denis McCarthy
Cyberman Tarn Sonny Willis
Cybermen John Wills, Reg Whitehead, Peter Greene, Keith Goodman, Ronald Lee, Barry Noble, John Levene, John Clifford
CyberVoices Peter Hawkins
CREW
Writer Kit Pedler
Production Assistant Desmond McCarthy
Assistant Floor Manager Lovett Bickford
Director's Assistant Glenys Williams
Grams Operators Alan Boyd, Dave Baumber
Vision Mixer Ian Easterbrook
Lighting Dave Sydenham
Technical Manager Brian Clement
Sound Gordon Mackie
Special Sound Brian Hodgson
Film Cameraman Peter Hamilton
Camera Assistant David Bruce Johnson
Film Editor Ted Walter
Costume Designer Sandra Reid
Costume Supervisors Sandra Reid, Daphne Dare, Mary Woods
Cyberman Helmets Jack Lovell
Make-up Supervisors Gillian James, Jeanne Richmond
Script Editor Gerry Davis
Designer Colin Shaw
Producer Innes Lloyd
Director Morris Barry

Gerry Davis wrote an unproduced script bringing Tom Baker into conflict with his creations the Cybermen. It became *Revenge of the Cybermen*, but the original was called...

Return of the Cybermen

Adapted and Edited from Gerry Davis' original script by **Anthony Clark** and **Gary Leigh.**

EPISODE ONE

The Beacon in Space

THE NERVA was built as a mineral processing station, but in more recent times it had been forced into service as a beacon and relay point for a large and ever shifting body of asteroids. This navigational hazard needed constant watch, and it was Nerva's job to issue regular bulletins to passing freighters on any major changes that could affect flight paths or endanger the space ways beyond the beacon that were the life-line to the newly opened up galaxy rim. Its central core ran vertically through a ring of cargo holds and docking ports that had once been busy with ore ships and mining vessels, but the Cyber-Wars had decimated most of the resources used in the Nerva operation, and anyway, it was now believed that all but the smallest veins had been tapped in the once rich mineral deposits in the asteroids.

The main control room of the beacon sat on top of the central core. It was from here that the computers monitored the endless changes in the huge sea of space-bound rock. Some of the asteroids were little more than boulders while others were large planetoids like the one around which Nerva orbited. But they all had one thing in common; they were constantly moving.

Captain Warner sat slumped over a small desk in the main control room. She was reading off data on asteroid movements in an attempt to compile the next bulletin, but the fatigue of taking three consecutive watches had taken its toll and she was finding it increasingly difficult to concentrate on the raw data provided by the computers. The steady flow of coffee did little to help, and the benefits it did bestow were probably more psychological than physical, but there was little else to help break up the tedium of the endless work. Under normal circumstances Nerva would have been an unpopular posting, but the current emergency had turned things into a seemingly never-ending nightmare.

The slight noise made as the grill over the ventilation duct was removed failed to register on Warner, whose attention was focused on her overdue report. A shadowy figure inside the ventilation shaft drew the grill into the darkness, leaving an opening about a foot square in the wall directly behind where she was sitting. A slight whirring started to emanate from within the open duct, piercing the dulled senses of the duty officer. Yawning, Warner turned an inquisitive eye towards the source of the strange noise, but before she could react something hit her on the back of the neck. She tried to scream but a paralysis began spreading so rapidly through her body that little more than a gasp escaped her lips. Her consciousness slipped away, and as she slumped towards the floor the large segmented body of a Cybermat dropped from her neck and scuttled back towards the open ventilation shaft. The silverfish-shaped creature disappeared into the darkness and the shadowy figure replaced the grill after it. The unconscious Warner laid sprawled on the floor where she fell, large pulsing black veins starting to ebb up her neck . . .

The Nerva's mess room exhibits the same cold grey utility as the rest of the beacon. Its walls are lined with a honeycomb of glass fronted lockers, each one labelled with the name of the food it contains. Running down the middle of the room stands a table, indented to take the trays from the food dispensers and lined with small water nozzles over a series of round recesses designed to receive a glass or beaker.

One of the overhead lighting panels flickers intermittently as the Doctor, Sarah and Harry materialise into view. They scan their new environment and Sarah spots the table lined with recently forgotten meals. She walks over to the inviting table: Oh Doctor, we can't can we? I'm starving!

HARRY: Hold on, we'd better wait until asked, don't you think?

SARAH: If I wait "until asked' I'll die of hunger...

Harry strides over to a small bank of press-buttons on a mounted internal communications receiver. He studies it for a moment and presses a button marked "control room": Hello. Hello. Anyone there? Lieutenant Sullivan here...

Above his head the lens of a TV scanner stares blankly down. There is no reply. Meanwhile the Doctor has been examining the food dispenser. He touches one of the glass-fronted ovens and exclaims painfully, snatching back his hand and sucking his fingers.

HARRY: Hello, hello...

Harry presses button after button without any result. Sarah, tired of waiting, sneaks a glance at him. She picks up a fork and takes a mouthful from the nearest plate. Harry turns and spots her: Pig! Can't you ever wait? Doctor, don't you think we'd better test this food first?

DOCTOR: Eh? Oh yes.

The Doctor picks up another fork and samples food from Sarah's plate: Consider it tested.

Harry gives one final stab at the communications buttons: Anyone there? Obviously not!

SARAH: Sure it's working?

HARRY: It's working. Doesn't seem to be a soul aboard though. Sure this is the Nerva?

The Doctor looks around, his mouth full of food: It's the Nerva alright.

SARAH: Where's everyone gone then?

The Doctor shrugs and takes another mouthful of food while Harry sits down primly, trying to resist the feast: I don't like it. Deserting the ship like this - and right in the middle of lunch. It's not human.

DOCTOR: Only one way to find out.

HARRY: What?

DOCTOR: Eat up all their food. If they're here they'll soon show themselves.

He puts down the first plate and moves over to the second: Hm, smells good. Try some?

Harry tries to resist but gives in. As they eat the TV monitor lens slowly swivels round to focus on the three time travellers.

Around the internal monitors in the control room are grouped four people, the surviving crew of the Nerva. Dressed in simple overalls similar to those used by NASA astronauts, they are: Commander Stevenson, a white haired man of about fifty but looking somewhat older; Richard Kellman, a tall, dark scientist of about thirty-five; Anitra Berglund, a twenty-nine year old doctor; and Bill Lester, at twenty-four the youngest but physically the most powerful of the group. All four look grim and menacing in the reflected light from the console.

COMMANDER: What the devil do they want?

KELLMAN: That's academic, surely? The point is they're here, without notice or warning. And they've totally ignored the quarantine signals. They'll have to pay the penalty.

LESTER: Without even trying to contact them?

KELLMAN: How can we? You know the plague regulations, or perhaps Doctor Berglund had better explain them again.

Lester turns to Anitra, who nods tiredly: We can't take any chances. Not now, not after Warner.

She acknowledges the row of empty seats. The other three look at the Commander. He wrestles with the decision for a moment, then nods. Kellman turns away and walks towards the door.

LESTER: Hold on, why you?

KELLMAN: As the last surviving scientist it's my responsibility. They must not be allowed to leave the Nerva...alive...

Sarah remarks to Harry: Nothing wrong with that, was there?

The Doctor rises, followed by Harry. Sarah, full and a little sleepy, remains seated.

DOCTOR: We'd better try and locate this elusive crew.

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The biggest puzzle thrown up by this rediscovered script was why Robert Holmes carried out such a total redrafting. In theory a combination of Robert Holmes, Gerry Davis, Cybermen, Philip Hinchcliffe, Michael Briant and Tom Baker should have been a winning team. As it reached the viewers it was less the success the component elements might have suggested.

Holmes's revised version, *Revenge of the Cybermen*, introduced many of the weakest elements of the plot, including the Vogans and an excess of poor verbiage. Davis's original idea of a colony of forgotten miners makes far more sense than a race that has supposedly evolved on a small, barren asteroid without a biosphere.

Rather less satisfactory in the original in places is the portrayal of the Doctor. He is never a weak or vague character, but he does have more than a passing resemblance to Troughton - at the time of scripting none of Tom baker's stories had been broadcast. This is an area where a script editor's contributions would have been vital. In the event, Holmes started with a blank page and reworked everything.

In private, Davis was not pleased with the end result. He felt his version was more dramatic and truer to the image of the Cybermen than the transmitted story, and that the internal logic which drives his script was all but lost by Holmes. That's not to say that Davis had penned a masterpiece without the need of editing, but the total dissection that it had destroyed much of its drive and structure. - *Anthony Clark.*

-PAV-

Harry: Like the Marie Celeste, eh?

Sarah (sleepily): Can you go without me?

She curls up in the chair. The Doctor nods and turns to Harry: Doctor: Not at all like the Marie Celeste. That had a ridiculously simple explanation.

Harry: Which you know?

Doctor: Of Course. I was the first person aboard the derelict. The key to the riddle was quite simple... fleas... no. Wait a minute, that's not right...

Suddenly Sarah shrieks, leaps from her chair and backs away. The others hurry over to her.

Doctor: What was it?

She points to the corner of the messroom in the shadow of the table. Harry walks over cautiously and looks around: Nothing here old girl.

He looks down at the floor: Just a scratch of some kind.

Doctor: What did you see?

Sarah: A horrible looking thing, like a giant caterpillar. It moved. It seemed to be looking at me...

Harry (laughing): I told you not to scoff your food!

The Doctor looks intently at Sarah, feels her pulse and then joins Harry to examine the scratch on the floor. He takes out his diary and considers it for a moment. Then, noting their apprehension, he beams reassuredly: This place is beginning to look interesting. Very interesting.

Harry: More so than the Marie Celeste?

Doctor: Much more. This is a real mystery. Let's explore.

He moves towards one of the end doors. Harry turns back to Sarah: Still want to stay?

Sarah pushes him aside and hurries over to join the Doctor. Harry smiles and follows them out into a short stretch of corridor. At the far end is an open door and, beside it, Kellman.

Harry: Look Doctor. Ahoy there!

Kellman turns and walks through the open door.

Sarah: Please...wait!

Kellman fails to respond and walks into the room, closing the door behind him. Sarah turns to Harry: Marie Celeste! They're just unsociable, that's all!

She walks down the corridor to the door and bangs on it with her fist.

Doctor: No use.

Harry presses a button on the adjacent wall and the door slides up. The three look cautiously through into the room beyond. It is empty; a square box of a room with a segmented ceiling - like a waffle press - and smooth walls. The floor and ceiling sparkle slightly in the light from the inset wall lights.

Harry: Brilliant! Disappeared into thin air. And for my next trick...

He is about to step in but the Doctor stops him.

Doctor: I saw a fire axe in the corridor. Would you fetch it?

Harry nods and exits. The Doctor remains looking through the doorway with Sarah: (Sotto voce) You've not noticed, Doctor? More of those scratches...

The Doctor nods abstractly, his attention caught by the glittering dust on the floor. Harry returns with the fire axe as the Doctor enters the room and walks over to the far corner, collecting some of the dust for examination. After a short pause Harry and Sarah follow him in.

Harry: You know what this looks like...

Sarah: It couldn't be - could it?

The Doctor reaches into his depthless pockets and produces a small pocket lens which he focusses on the grains in his hand. Behind them, unnoticed, the door quietly slides down.

Doctor: No doubt about it. Gold dust!

Sarah and Harry immediately scoop up of the fine powder.

Harry: You think there'll be more of this, Doctor?

The Doctor shrugs, his mind still elsewhere: I doubt it. By this time inflation and scarcity will have pushed the price of gold up to unimaginable heights.

The others react, their eyes glazed with gold fever. Sarah notices the closed door and gasps in surprise. Harry walks over to examine the wall but there is no sign of a door handle or activating button: We're locked in...

The Doctor hands him the axe: Think you can handle it?

Harry: Always think of everything, don't you Doctor? Stand aside.

Sarah moves back as he swings the axe hard against the door. There is a flash as Harry and the axe are flung over backwards. Sarah rushes over to him but he is unhurt and pushes her away. The Doctor extracts a small square dial like a potentiometer and places it against the door. The needle twitches to one side: As I thought, some sort of energy field.

Harry clambers to his feet: Now he tells me!

Sarah is fascinated by something up above: Doctor, either you've shrunk or...isn't the ceiling a little lower down?

Harry and the Doctor look up. Could the ceiling have moved slightly? They notice the glint of gold on the waffle-like square.

Harry: More gold!

Sarah: Doctor, how did it get up there?

The Doctor takes a pen from his pocket and marks on the wall where it meets the ceiling.

Harry: You don't think...

The Doctor nods grimly. As they watch, the mark begins to disappear...

In the sickbay Kellman is studying a set of dials, one of which reads "Crusher Room". One of the indicators shows the level of the crusher room ceiling, which is slowly but surely moving down to zero. Anitra enters: What are you doing?

Kellman: Destroying the intruders . By the time the crusher has done its work, they will be three easily disposable pieces of garbage .

The ceiling has moved down enough to almost be touching the Doctor's head. He sits on the floor, reaches for the axe and holds it with the end of the metal handle upright. Sarah nervously indicates the handle: How long do you think that will hold, Doctor?

Doctor: It won't. Should register on the controls though, tell the operator there is something in here.

Harry (relieved): Give them a chance to open the door and find us.

Sarah: If they don't already know. I'm sure that man meant us to follow him in here.

The Doctor looks up at the ceiling and crouches slightly. The roof squares have almost reached the top of the handle...

Glancing at his watch, Kellman turns to Anitra: I've an experiment to see to. Keep an eye on this will you? When it's finished remove the debris. You'll be able to hear them through this.

He operates a switch and the voices of the Doctor, Harry and Sarah can be heard.

Sarah (out of View / O.O.V.): I'm frightened. Surely there must be some way out of here?

Kellman: Let me know when the indicator is down to zero .

He exits, leaving a very disturbed Anitra staring at the slowly moving indicator.

The axe, now excruciatingly wedged between the ceiling and the floor, is cracking, to the horror of its kneeling onlookers. Abruptly it shatters and Sarah screams, clinging to the Doctor. Harry vainly wedges his shoulder against the descending ceiling: Perhaps, if I use all my strength Doctor...

Doctor: Don't try. You'll crack like that axe. Only one hope now...

Now lying down to avoid the relentless advance of the crusher ceiling, the Doctor looks frantically around the room which is now just two feet in height.

(Calling) Listen to me, whoever you are...

Doctor (O.O.V.): I know you can hear me.

Anitra looks around desperate for guidance but there is no-one else in the sickbay, except for the unconscious form of a patient at the far end.

Doctor (O.O.V.): We're human beings, like you. We didn't mean to intrude on your craft...

The ceiling is now only fifteen inches from the floor. The Doctor, Harry and Sarah are flattened against the floor, their heads turned sideways.

Doctor (desperately): Can you hear me? We have come to reclaim something left here many years ago.

Doctor (O.O.V.): I'm the Doctor...

Anitra reacts to the word "Doctor".

...We do not wish to harm you, so why do you want to kill us?

Anitra is wringing her hands in an agony of doubt. She looks at the dial. It reads a little more than a foot above the floor.

Sarah (O.O.V.): Help us! Help us!

Anitra makes a sudden decision. Her finger stabs down on the stop button and the indicator flickers and halts. She presses the reverse button and the indicator starts to move back up.

Harry: Doctor, I can move my arm.

Sarah: So can I...

The three time travellers twist their heads towards the ceiling:

...It's moving upwards. Someone must have heard!

Anitra monitors the dial which is still moving upwards, more rapidly than its downwards movement. She presses the stop button and pulls a small lever beside it. At once the disposal hatch swings open. She bends down, calling: Come out, hurry!

Sarah, followed by Harry and the Doctor, crawl out, stretching as they do so. Anitra swings the hatch shut and turns to speak to them, but they are staring worriedly over her shoulder at Kellman, Lester and the Commander, weapons levelled towards them.

Kellman (livid): Anitra! I thought I told you to dispose of them.

Commander: Silence. I command here. Who are you? And where do you come from?

Doctor (smiling broadly and holding out his hand): I'm a doctor, these are my assistants, we've returned to the Nerva to collect some...medical specimens.

Commander: Doctor? That doesn't explain why you ignored our quarantine signals and risked catching the plague.

Doctor (charmingly): Signals? We must have missed them. What plague?

Commander: Come over here. It's too late to prevent you catching it, now you're in the infected area.

He leads them over to the cot at the far end of the sick bay containing Warner. She is taped up to an electronic console at the end of the bed. Dials monitor her heart, blood pressure, sugar level etc. The console administers, intravenously, drugs and a saline drip. The Commander nods to Anitra. She gently turns over the patient to reveal a tree-like network of black and swollen nerves, reaching up almost to Warner's temples. The Doctor's companions step back in horror, but the Doctor moves closer, muttering to himself: I've seen this before...I know I have. But where?

He reaches into one of his capacious pockets but Lester stops him with a thrust from his gun. The Doctor smiles defiantly and slowly draws out his diary. Kellman snatches it from his hand and examines it.

Doctor: Won't mean much to you, I'm afraid. Doesn't to me, and I wrote it!

Harry has been examining the sick woman, assisted by Anitra: When did this first appear on the Nerva?

Anitra: Nearly a year ago. We've lost most of the crew from it. We're all that's left now.

Harry: Have you had medical help from Earth?

Anitra (nodding): Several medical units have been out. They've all had to give up. We've been unable to find out how it's caught or spread. Finally we were isolated and left in quarantine until the plaque burnt itself out or...

Harry: Or...there's nobody left alive?

Anitra looks away and nods. The others are silent.

Sarah: Couldn't you get away? Leave the Nerva?

Commander: No. That I would not permit. How could

I? We serve a vital function here, a warning beacon for the asteroid belt. Countless lives were lost until we were sent here. We have to remain...whatever the cost.

He turns away from them stiffly.

SARAH: Until you die at your post?

KELLMAN: A fate you will now share. Commander, I suggest we take these intruders to the control room for further interrogation .

The Commander nods and Kellman leads them out.

ANITRA: One moment! I urgently need some trained help. Can't the woman stay here?

The Commander hesitates for a moment, then nods. The others exit leaving Sarah behind: Thank you. We owe you our lives. But I 'm not really a trained nurse.

Anitra: You don't have to be, I just want you to keep an eye on the medical console while I write up the medical log. What's your name?

SARAH: Sarah. And you're Anitra, I heard that tall, dark man say it. I don't like him. He scares me. He tried to kill us.

ANITRA: He's very efficient at his job. He's a chemist, the last surviving scientist aboard. We'd be lost without him.

SARAH: And doesn't he know it!

In the control room the Commander is sitting at one of the consoles jotting notes on a pad, his seat swivelled around to face the Doctor and Harry who are standing before him in the manner of a court martial, flanked by Lester and Kellman: Is this all you can tell us about yourselves?

HARRY: Well, I could go into my school days, cricket eleven, and all that. Also rugger for Dartmouth...

DOCTOR: I'd have thought you'd have been grateful for any help...in your present situation!

COMMANDER (suspiciously): What do you know of our situation here?

DOCTOR: Only what you've told me, and what I've noticed since returning to the Nerva.

COMMANDER: Well?

DOCTOR (pointing to the console top): The scratches for instance, they're everywhere. Do you know what makes them?

The Commander shakes his head and looks at Kellman while the Doctor leans over to pick up his diary from the desk. Lester points his gun in the Doctor's stomach: Careful!

DOCTOR: I'm always careful, especially with those things. Do you mind not resting it on my third rib...I'm ticklish!

He pushes the gun away and turns to a page in the diary that contains a drawing very similar to the scratch marks on the console. Underneath is written "C on T. 24/10/2248AD". Kellman snatches the diary from the Doctor and places it before the Commander.

KELLMAN: What does this mean? "C on T"?

DOCTOR: Mean? Well, it's a little difficult to explain. "C" must stand for...er...whatever made the scratch marks.

KELLMAN (impatiently): Obviously.

DOCTOR: And the 'T'. That's probably a location of some kind, followed by...a date! 24th October, year twenty-two hundred AD.

COMMANDER: These drawings are identical. This is extremely important, Doctor, think carefully. What does "C" stand for?

DOCTOR: Yes..."C". Now what does it stand for...

HARRY: And "T" Doctor? If that's any easier.

DOCTOR: Yes, of course, "T".

KELLMAN: Hurry up...

DOCTOR: I'm trying to concentrate. It all happened a long time ago...almost to a different person...

The Commander addresses Kellman: Let him take his time.

The others watch as the Doctor closes his eyes, hand to temple, muttering to himself.

Anitra is sitting with her eyes closed while Sarah refills the saline drip attached to the dying woman.

SARAH: There, will that do? Anitra?

The doctor has fallen asleep through exhaustion. Sarah smiles and takes a thin plastic blanket off one of the beds, places it over Anitra and switches the sick bay lighting to dim. Then she walks over to a small bookshelf, selects a couple of books and settles in a chair in a small pool of light facing the sick patient and the sleeping Anitra. She opens the first book - "Operative Surgery for Nurses" - momentarily and quickly snaps it shut again in horror at what she sees within its pages.

A faint whirring noise from the far end of the sick bay prompts Sarah to walk over to Warner's bed and check the electronic 'nurse', but nothing appears to have changed on her chart. The noise stops. Sarah shrugs, returns to her chair and picks up the second volume, 'Social History: 2000-2200'. She opens it and starts to read. Unnoticed, a Cybermat slips into the shadows at the far end of the sick bay.

The Doctor is staring at the ceiling, his face writhing in concentration as he tries to remember. The Commander is impatiently pacing the floor, while Lester sits beside Harry on the console, looking bored. Kellman is checking the ship's altitude at the forward end of the cabin.

DOCTOR: Ah ha!

The others turn to face him as he frantically leafs through his diary.

COMMANDER: Yes Doctor?

DOCTOR: Page 345, 344, 343...that's it! "C" for...

COMMANDER: Well what?

Doctor: Celery...a recipe for some kind of Earth soup!

COMMANDER: Recipe?

DOCTOR: I was quite a gourmet at one time, when I was a little...
older!

COMMANDER (furious): That's enough! That man's completely cracked. Take him out of here.

LESTER: Where to skipper?

COMMANDER: Anywhere but here! The messroom. Get them out of my sight.

Lester motions the Doctor and Harry to precede him out of the room. At the door the Doctor turns around: I'm sure I could find the source of the plague - if I was given a free hand .

COMMANDER (shouting): Out!

The door closes behind them as the Commander turns away shaking with rage. Kellman, who is still by the controls, permits himself a tight-lipped smile.

Sarah is almost asleep as her book slips from her tired grasp. Her head lolls against the back of the chair which the Cybermat starts crawling up, leaving a trail of familiar scratches, arching itself ready to strike at Sarah's neck. Anitra stirs in her sleep, her eyes half opening. She catches sight of the raised form of the Cybermat but her screamed warning comes too late. The creature strikes at Sarah and drops back to the floor before its victim can react. Clutching her neck Sarah staggers over to Anitra who presses the emergency alarm.

In the messroom the Doctor and Harry are being watched over by Lester, who leaps to his feet as the alarm bells start to ring. He checks a small row of lights and sees that the one marked "Sick Bay" is flashing. Lester rushes for the door but turns back, waving his gun at the pursuing Doctor and Harry: You two get back.

DOCTOR: No. Sarah's down in that sick bay.

HARRY: Don't try and stop us.

Lester looks undecided for a brief moment, but as the alarm continues he turns and runs out into the corridor, followed by the Doctor and Harry.

The Cybermat has cornered the two women on the far side of the sick bay by a small laboratory bench. Sarah screams as a second Cybermat cuts off their line of retreat. Almost fainting, she holds on to Anitra: What can we do?

ANITRA: I've rung the alarm. They'll be here any minute. If we can just keep them off until they arrive...

Anitra looks desperately around for something to fend of the advancing Cybermats. She grabs a bottle of acid from the bench and flings it at the leading Cybermat, engulfing it in white flames. The creature stops for a moment but then continues unaffected on its previous course. Anitra throws a second bottle with the same result. In desperation, she reaches for a third and hurls it at the advancing Cybermats. It explodes in a fine cloud of glittering dust that rains down over the advancing menace. Their whirring noise rises to a crescendo and they start to encircle each other. The doors at the far end of the sick bay burst open and Lester enters, followed by the Doctor and Harry, and he rushes forward aiming his gun at the Cybermats, but the Doctor clutches his arm: Unnecessary. They're finished.

The Cybermats gradually stop moving and come to rest against each other, their whirring sound dying away. The Doctor crouches over them, touches the glittering dust and holds up his finger: Gold dust again!

Sarah faints and is caught by Harry before she hits the floor. The Doctor rushes over to them and helps lift Sarah on to the bed adjacent to Warner.

HARRY: What happened to her? If you've...

ANITRA: No, she's been attacked by those...those...

DOCTOR: Cybermats!

The others look at him in astonishment. He looks puzzled.

DOCTOR: Did I say that? Cybermats! Of course, that's what they are...

He bends over Sarah as Anitra draws back the collar of her dress. The Doctor looks closely.

HARRY: It looks like a snake bite.

He turns to Anitra: Ever seen anything like it before?

DOCTOR: I have.

Harry: Where Doctor?

Before the Doctor can answer the door is thrust open and Kellman enters followed by the Commander.

COMMANDER: Alright Lester. Control Room.

Lester exits. The Commander turns to Anitra: Why the alarm? What happened?

ANITRA: The girl, Sarah. She's been attacked by a...

She looks at the Doctor who nods towards the dormant Cybermats. The Commander bends to pick one up, but the Doctor stops him: Careful. Like this...

He gingerly lifts up a Cybermat by the mid-section and turns it over. Underneath it's head are two long, thin needles like hypodermics: ...I thought so. The source of your plague.

The Doctor turns to Anitra: What stopped them?

ANITRA: I don't know? I threw everything I had to hand. This, I think...

The Doctor examines the shattered container: Gold dust. The noble metal!

The others step back as the Doctor enthusiastically waves the Cybermat around with a swing of his long arms. He points to a gill-like opening on the side of the Cybermat: Here we have some form of lungs. Not of course lungs as we know them but something that reacts to an atmosphere. Something that needs renewing, like our blood cells.

COMMANDER: Then anything that finds its way in these...gills, blocks the mechanism? Stops them breathing?

DOCTOR: No, obviously not! Not anything. Not even acid...

He touches the broken bottle of spilt acid on the floor with his boot: Only something perfect, non-corrodible, that will plate the interior and make it unable to react. Gold! Voila - end of Cybermat!

He gingerly places the Cybermat on the floor. As he straightens he finds himself looking at the business end of Kellman's gun. Anitra walks over to Warner's bed, her medical eye noticing something wrong on the electronic nurse read-out.

KELLMAN: Very ingenious Doctor. Now perhaps you will tell us where you've hidden the rest of these little monsters?

DOCTOR: Me? You think I brought them aboard?

HARRY: They've been aboard for months. We've found their scratches everywhere.

DOCTOR: Something I would have expected the chief scientist to have known...and investigated.

The two men confront each other, Kellman threatening, the Doctor faintly mocking. Anitra steps between them: Please Doctor, it's Captain Warner.

She leads the way over to the sick woman's bed. Harry produces his stethoscope but the Commander shakes his head: She's gone.

HARRY: How can you be sure?

COMMANDER: I've seen most of my crew go that way.

Harry looks at the Doctor and shrugs as he pulls the sheet over the dead woman's head. Anitra goes to the next bed, looks down at Sarah and gasps. Black lines beginning to creep up over the side of her neck.

HARRY (desperately): I've never seen anything like it.

He looks pleadingly at Anitra: Can't you do anything?

She shake her head. Harry looks at the Doctor who is frozen in one of his reveries, his long arms hugging his body:

HARRY: Doctor! Sarah's dangerously ill. Don't you care?

The Doctor looks startled and a little hurt: Harry, of course I care, but we must do something now. We must find the antidote.

ANITRA: Antidote?

COMMANDER: There is no antidote.

KELLMAN: Do you suppose we would have stood by and watched the crew die off if there had been an antidote to this?

DOCTOR: But there must be an antidote. They're far too logical to have created a plague virus without an effective antidote.

There is a sudden silence.

COMMANDER: Who...are...they?

The Doctor is oblivious to the tension in the room as he racks old areas of his mind: The Cybermen, of course!

He stops as the others react. Again he seems not to realise the implication of what he has said.

COMMANDER: Did you say...Cybermen?

DOCTOR (hushed voice): Yes...I did. Cybermats are creatures of the Cybermen. Cybermen control them, use them to kill.

Kellman is the only one apparently indifferent to the sudden tension in the room: Nonsense! The Doctor's trying to scare us. Everyone knows the Cybermen died out some fifty years ago.

DOCTOR: That's what we thought. Obviously we we wrong!

He starts to pace the room, cautiously looking into the shadows.

COMMANDER: You're not trying to say that there is a Cyberman aboard this ship?

The Doctor looks behind the Commander at a dark, figure-like shadow. He jumps back and clutches the Commander's arm. The others react startled, except for Kellman who switches on the main light. The object is seen to be a long, hanging spacesuit.

HARRY: Phew, Doctor, I wish you wouldn't do that!

COMMANDER (irritably): Your nerves are in a worse state than ours man. Pull yourself together.

KELLMAN: A calculated move Commander. He's trying to bluff us, wear us down.

The Doctor unclasps his hands from his face and looks around a little timidly. Then he brings out the small potentiometer device he used in the Crusher Room and switches it on: Bluff! Call this bluff?

He holds up the meter for the others' inspection. In yet another change of mood he now seems to have come to grips with his fears and assumes a new presence and authority that silences Kellman and the Commander: There is a Cyberman concealed in this room.

The Doctor motions the others into silence as he slowly walks round the room with his clicking meter. He goes from bed to bed, testing for reactions and passes two portable x-ray machines with no audible change in the meter's output. Sudeenly, as he moves across the room towards six large lockers, the clicking starts to rise in intensity.

DOCTOR (whispering): What's in those cupboards?

COMMANDER: Not quite sure. Medical supplies, surgical gowns, that kind of thing I believe.

The Commander beckons the waiting Kellman forward. For the first time there is fear and a little sweat visible on the scientist's face.

KELLMAN: Not my province. Only a couple of them are mine...

COMMANDER: You heard the Doctor. What's in there?

DOCTOR: Which ones?

KELLMAN: Is this really relevant? (To the Commander) He's trying to distract us from the main issue.

Anitra comes forward: The first two are mine. Medical supplies and a refrigerated drug store . I use them constantly.

DOCTOR: And the next two?

ANITRA: Professor Kellman uses them for his scientific apparatus.

During all this the Doctor has been edging closer to the line of lockers, followed by the others. The clicking from the counter is now much louder.

DOCTOR: The final two?

ANITRA: Emergency supplies, radiation suits, geiger counters and such like...

The Doctor stops alongside the first of these lockers. The clicking is now relentless. He turns to Kellman and holds out his hand: The keys?

KELLMAN (backing away): I haven't got them on me. I'll get them.

Harry springs forward and disarms Kellman, bringing the gun to bear on the scientist: He asked for the keys...now!

COMMANDER: Are you sure, Doctor? Remember, if we open the locker, the suits will have to be resterilised.

In reply the Doctor extends the box and the needle swings heavily over to the right side, the clicking rising to a high-pitched rattle as it passes in front of the last two lockers.

DOCTOR: I need the keys.

COMMANDER: If there is...something in there, is it wise to confront it?

DOCTOR: Only the Cybermen possess the antidote. Without it Sarah will die.

The Commander stands aside but Kellman runs for the door. Harry is too quick for him and brings him down with a flying rugby tackle. Kellman, defeated, taps his inside pocket from which Harry extracts a bunch of keys: Which?

KELLMAN (pointing): Those.

The Doctor takes the keys: Thank you Harry. Now don't bruise the Professor too much, we may need him fairly soon.

Harry gets up and helps the winded, gasping Kellman to his feet.

DOCTOR: Good. This key, locker No. 5, right?

Kellman nods. Harry stands by and levels the gun as the Doctor slowly turns the key in the lock. Everyone instinctively steps back a pace as the doors swing open, revealing shelves lined with safety equipment. The Doctor mops his brow and gives a longing glance back at the sick bay door, for a moment appearing to be contemplating making a run for it. Catching Harry's eye, he gives a reserved smile and braces himself to open the final cupboard. He turns the key delicately, grasps the handle and flings the door open revealing it to be full of...space suits! Everyone eases as the tension breaks.

COMMANDER: Thank god! I confess Doctor, you almost had me...

The Doctor is frozen, eyes wide and staring at the locker interior. He slowly raises his hand and points. At the bottom of the hanging suits are a pair of large silver boots. He slowly backs away as the whole rack of spacesuits cascades outwards. Looming forward out of the darkness emerges the terrifying massive silver figure of a Cyberman...

EPISODE TWO

The Plague Carriers

The humans scatter but Harry stands his ground. Gun levelled, he raises it to his eye.

DOCTOR: No!

But he is too late. Harry fires, hitting the Cyberman square in the middle of its chest unit. Nothing happens. The Cyberman slowly advances towards Harry who fires again, and then a third time. Neither shot appears to have any effect. The Cyberman stands confronting the young doctor for a moment, then a flash from the giant's helmet light and a shower of sparks seems to fly between the helmet and Harry's head and he crashes to the floor. The Doctor and Anitra rush to his side.

The Commander edges back towards the door. With the Cyberman's attention momentarily diverted by Harry, he seizes his chance and reaches for the handle. The door flies inwards throwing the Commander to the floor. Another Cyberman stands framed in the doorway. The Commander pauses for a moment, then tries to run past into the corridor. The monster's silver hand reaches out, grabs him almost contemptuously by the front of his tunic and, with a sweep of its powerful arm, flings him back into the room against the nearest bed. The Cybermen start to descend on the group of trapped humans.

DOCTOR (to Anitra): He'll be alright?

ANITRA: No damage, just knocked out.

The Doctor turns to the first Cyberman. The second has taken up a position behind them and both stand stock still. The first Cyberman is holding a small black box - a Cybermat control unit - by his side.

DOCTOR: Now you've got us, what can we do for you?

1ST CYBERMAN: *We were not ready to meet you. You have disrupted our plan. Now we will all have to wait for the Cyberleader.*

As it speaks, it activates a control on its chest unit.

DOCTOR: Ah yes! The Cyberleader. I'd like to speak to him. My friend has been attacked by one of your charming pets...

He lightly kicks aside one of the Cybermats. The second Cyberman raises its arm threateningly, its hand slanted as if ready for a lethal chop. The Doctor ignores this and turns away as if unconcerne: We need the antidote to your plague.

The Doctor stiffens when he hears the Cyberman's steps behind him. He reacts - almost white with fear - but is determined to conceal it. The Cyberman steps back and lowers its arm. Behind the Doctor, Harry is coming round and sits up assisted by Anitra. The Commander is slumped on one of the beds, nursing his hand. Kellman stands silently in the background.

1ST CYBERMAN: *You cannot make requests.*

On one of the control room monitor screens Lester has seen the entry of the Cybermen.

1ST CYBERMAN (O.O.V.): *We control the Nerva. When we are ready you will receive our orders. Anyone who disobeys will be instantly destroyed.*

Lester impulsively clutches his gun. He rises angrily, then, in an agony of indecision, he slams the weapon down and continues watching the screen.

The Doctor is seated beside the Commander on the bed consulting his diary. He pauses, nudges the Commander and indicates. The page reads: "Cybermen Vulnerable to..." and a list of numbers and words crossed through, including "Heat", "Vacuum" and "Bullets". At the bottom of the list is a word ticked and heavily underlined - "Radiation". The Doctor leans forward and whispers something to the Commander who nods in agreement and rises to his feet. As he does so he looks round at the TV scanner up on the wall. He deliberately speaks loudly: We will wait for your leader and listen to what he has to say. In the meantime you must help us. We have to treat our injured colleagues.

While he is talking, the Doctor and Anitra assist Harry to the bed next to Sarah and lay him down. Feeling better Harry shakes off their hands, but after a whispered caution from the Doctor he subsides and lays back on the bed. The Doctor moves over to one of the portable X-ray machines while Anitra crosses to a similar unit beside Harry's bed. They proceed to make the machines operational, supposedly to examine the Doctor's companions.

COMMANDER: To do this properly we must dim the lights. Do you understand?

Lester is watching the screen intently. He begins to comprehend.

COMMANDER (O.O.V.): The room must be blacked out as the examination process is affected by the light.

Lester's hand is poised over the main lighting controls beside his monitor.

COMMANDER: When I give the order you will dim the lights.

1ST CYBERMAN: *We do not take orders from you. If you attempt to change the lighting we shall have to destroy you.*

The Commander resignedly looks at the others and sits on a bed while the Doctor is now positioned by one of the portable machines.

COMMANDER: I'm sorry. What can I do...NOW!

Lester snaps down the dimmer switch to its full extent.

The lights fall to an infra-red glow. As they do so, the Doctor and Harry - springing up from his bed - turn their X-ray machines on the Cybermen. There is a brilliant blue flash from the Doctor's machine as he overloads it's out-put on the first Cyberman which has moved forward threateningly. It stops dead in its tracks, illuminated by the incandescent glow of the radioactive emission. The second Cyberman receives a full frontal blast from Harry's machine that sends it reeling. A second exposure from the Doctor's X-ray machine throws the first Cyberman back a step. The second Cyberman starts to detach its weapon from under its chest unit, but Harry delivers a second blinding flash of radiation and it staggers back, hands shielding its face as it emits a shrill electronic scream. Harry fires again sending it slamming into the door. Its comrade moves to assist and the Doctor, spotting his chance, darts out from behind his machine and pulls the Cybermat control box from its weakened grasp. A large silver fist raises to strike but he dives for the floor just in time. As it lumbers towards him for a second attack, Harry swings his X-ray machine towards the towering monster and fires almost point blank into its face. The Doctor, clutching the Cybermat control box, scrambles to safety. The first Cyberman staggers over to its companion which is slumped in a sitting position by the door. It puts an arm around the hunched figure and half drags, half lifts it out of the room. The door swings shut behind them and Harry moves his machine to cover their exit.

DOCTOR (calling): Lights.

He turns and comes face to face with Kellman, who has remained silent and immobile at the back of the sick bay throughout the battle.

DOCTOR (ironically): Thanks for all the help, Professor.

KELLMAN (to the commander): I see no reason to risk all our lives by resisting. Now we've turned them into our enemies, without hearing what they had to say.

COMMANDER: Well, Doctor?

DOCTOR: Always remember one thing when dealing with Cybermen. They are creatures with one basic drive - sheer naked power. They are also totally logical. When they are on top they will listen to no arguments, make no treaties. Why should they? Now we have shown we can fight back. We are not defenceless, therefore they will listen to us. We can, just possibly, do a deal with them. Get the plague antidote for Sarah.

KELLMAN: Unlikely. They are more likely to kill us all now and take over the Nerva.

DOCTOR: I don't think so. For some reason they need us. Especially you, Commander, and what remains of your crew. They have some special use for us...alive.

KELLMAN: How can we find out?

DOCTOR: There is one way - we must find the Cyberleader!

HARRY: Unless he finds us first!

DOCTOR: I don't think so. I think he must be hidden on the Nerva somewhere...dormant ! These creatures take a long time to re-activate. You saw the Cybermen press the reactivation button. They were prepared to wait here some time. If we can find him before he is fully reacativated, we might be able to get him under control.

KELLMAN: And you expect the other two Cybermen to simply stand aside and let this happen?

DOCTOR: They've been badly irradiated. They'll need time to recuperate. We must find their hiding place before they've recovered.

HARRY: What are we waiting for? Let's look for them.

COMMANDER: One moment ! Where do you think we're going to look? We've searched the Nerva countless times during the emergency and found nothing.

KELLMAN: They must have materialised aboard, as you did.

DOCTOR: No. The Cybermen can't materialise, or at least I don't think they can. They must be hidden somewhere aboard.

KELLMAN: You can expect no assistance from me, Doctor. I'm staying here.

Doctor: Thank you. That'll be the most helpful contribution you could make. Commander, perhaps we could start off by looking at your plan of the Nerva.

The Commander nods and starts to lead the way out of the sick bay. Kellman and Harry follow, but the Doctor hesitates for a moment, his attention focused on the Cybermat control box he is holding. He stares at it a little uncertainly, then places it on the side table by Sarah's bed.

Anitra: Don't be too long finding the antidote, will you Doctor?

The Doctor looks down and sees that the thick black lines have spread further up the side of Sarah's neck.

In the control room the commander is illustrating the main areas of the Nerva on a large scale plan of the beacon: The last search was held about six weeks ago. We went through the ship from stern to stern - result, nothing!

The Doctor, Harry, Lester and Kellman examine the plan.

DOCTOR: How many searchers?

COMMANDER: Eh? Well, there must have been...

KELLMAN: There were eight of us.

LESTER: Only three of whom are still alive .

DOCTOR: Was anyone taken ill, after the search?

LESTER: Garroway and Simmonds.

DOCTOR: Which area did they search?

COMMANDER: They were with...Professor Kellman. The so-called red section beneath the main corridors; food stores, storage tanks. It runs between the Gyro room directly below us to the docking modules and dematerialisation room.

DOCTOR: Thank you. That's the area we take. May we take this plan?

KELLMAN: Commander, I must protest. This area has always been under my staff.

DOCTOR: But now you haven't got a staff, have you? Unless you'd like to recruit us?

Kellman's face twists with anger as the Doctor turns to the commander: I suggest a further search of the living quarters Commander. Take one of the portable X-ray machines with you...just in case you run across anything. Come on Harry.

The Doctor and Harry leave as Kellman rounds furiously on the Commander: You give that man carte blanche to do what he likes aboard this ship. Why?

COMMANDER: He's been right so far. We seem unable to cope with these monsters.

Lester turns on his heels and walks out of the control room followed by the Commander. Kellman's face is a mask of hatred.

The Stores is a long room lined with shelves stacked high with plastic packets of food, one of which Harry is inspecting: Raw fish and seaweed salad? How exotic can yon get! Irish stew's top favourite for the men on my ship. What do you say Doctor?

He turns, but the Doctor is at the far end of the room. He throws down the package and walks up to him. The Doctor is examining a set of dials and stopcock style handles set beside a heavy circular pressurised door. He hands Harry the plan which the young doctor reads for a moment: We've come to the liquid oxygen tanks. For emergencies, if the oxygen plant packs up or the outer skin of the Nerva is cracked open by a meteorite, the liquid oxygen turns to gas as soon as the pressure is released.

DOCTOR (impatiently): Quite finished? I'm well aware of all that! I'm also aware that the good professor told us that he'd searched the entire red section. No mention was made of having searched these oxygen tanks.

HARRY: Well, he could hardly search these, not without expelling their contents, and there's nowhere else to store it.

DOCTOR: Nevertheless, here's a large area of the ship unsearched.

HARRY: Come on Doctor, nobody could live in those tanks.

DOCTOR: Nobody? A Cyberman could.

Harry reacts, then looks at the dials. He taps one with his finger, bringing the Doctor's attention to the tank's internal pressure. It reads 88% of total capacity.

HARRY: Pressure nearly up to full. Surely no one - not even a Cyberman - could have gotten inside here without a considerable drop in pressure?

DOCTOR: Perhaps you're right. Where do we go from here?

HARRY (consulting the plan): Up the ladder to the corridor, then to the Gyro Room. Next room to this.

DOCTOR: End of search?

HARRY: Seems so.

The Doctor shrugs and moves to the ladder, then turns back causing Harry to lose his balance and topple backwards.

DOCTOR: No, it is not the end of the search. There has to be an explanation. Cybermen don't just disappear into thin air.

He points: If that's the only unsearched section of the ship, they must be in there. A colleague of mine once said, "Eliminate all the possibilities and what remains, however improbable, must be the solution".

HARRY: That's rather good, but isn't that...of course, Sherlock Holmes! Now Doctor, don't say you've worked with Sherlock Holmes?

The Doctor is examining the release controls: Holmes? No, that wasn't his name...more like...Doyle!

He traces the release valve control: If we turn this...

HARRY (alarmed): Doctor? You can't waste oxygen like that. It's for emergencies...

The Doctor stops for a moment, then draws a small blade from his pocket with a triumphant flourish. He starts to prise away the front on the pressure dial which levers off with surprising ease revealing the workings of the gauge. The Doctor motions to Harry to admire his handy work and smiles a broad grin. Indicating with the blade, the Doctor points out a small rod jammed behind the needle on the dial. With a quick flick the Doctor knocks it free and the needle slowly slides down so that the dial reads "One Atmosphere".

HARRY: Well I'll be...

He grasps the opening wheel to the oxygen store.

DOCTOR: One moment.

He moves to the intercom: Let's tell the Commander where we are first, and get some idea of what's inside there.

He presses the cell button: Hello? Commander?

In the mess room the lockers are all open and are being methodically searched by Lester, Kellman

and the Commander. The intercom tone rings and the Commander presses a button and speaks into the device: Commander Stevenson here.

Doctor (O.O.V.): Commander. Did you know that your spare oxygen tank was empty?

The Commander, clearly disturbed, looks at the other two men and pauses.

Doctor: I thought not. Someone knows. The dial needle's been fixed to register full.

Kellman: That's impossible!

The Commander turns to the scientist: You'd better investigate.

Kellman marches to the door.

Doctor (O.O.V.): We're going inside. Any idea what we're likely to find there?

In the stores room the Doctor and Harry listen intently to the Commander's reply: (O.O.V.) When the Nerva was first commissioned it was used as a store room. Navigational aides, sodium markers, signals of various kinds.

Doctor: Thank you.

Commander (O.O.V.): Be on your guard.

Doctor: We always are.

He turns to Harry: Open the door. I've an idea we may expect a visitor very shortly.

Harry nods and turns the operating wheel. The door swings open with ease.

Harry: Been used. Not too long ago.

They cautiously enter the oxygen tank which is poorly illuminated from a couple of overhead working lights. The structure of the Nerva is clearly visible in the large metal ribs strengthening the double metal skins of the spacecraft. On either side of the central companionway are racks labelled "tools", "signal rockets", "canopies", etc. Beneath are four long boxes, two to three feet wide constructed of lightweight wood and labelled "Nylon Rope", "Safety Cords", etc. After a quick examination of the mostly empty racks, their attention becomes fixed on the boxes.

Harry: You know Doctor, if I wanted to stash away a Cyberman or two...

Doctor: You?

He backs away slightly as Harry picks up a crowbar from one of the tool racks and inserts it under the edge of the lid of the nearest box.

Doctor (nervously): You didn't happen to bring down an x-ray gun did you?

Harry: No Doctor. Why?

Doctor: Might have come in handy...

Harry looks back at him, surprised at the Doctor's sudden bout of nerves:
You want me to open the darn thing?

The Doctor nods, holding on to one of the racks for support. Harry slowly levers open the lid and looks down, startled.

Doctor (eyes closed): What is it? The Cyberleader?

Harry: No Doctor. You'd better look...

The Doctor opens his eyes and looks at Harry, surprised at his tone, then walks over to his companion's side and looks down. Lying in the box is a skeleton adorned in a lizard-skin tunic and a leather skull-cap rather like a miner's helmet. Around its neck is a pair of small circular blue goggles. The Doctor, momentarily startled, bends down to examine it more closely. He touches the tunic and withdraws his brightly-dusted hands: Gold dust again. How long do you think he's been there?

Harry: Hard to say. Over a year anyway.

Doctor: Over a year? Before the Cyber-plague! And nobody mentioned missing crew members before the plague started six months ago.

Harry: Somebody aboard must know.

Doctor: I've no doubt!

The Doctor bends down and removes a small gold locket from a chain around the skeleton's neck. Embossed on it are the initials JHE.

Harry: We should he able to identify him from that JHE.

The Doctor nods and slips the locket into his pocket.

Harry: He must have been taken ill and...fallen in?

Doctor: You don't think that any more than I do! He was murdered and stashed here.

He snaps the lid shut.

Harry: The Cybermen?

Doctor: No. Not their handiwork! Somebody with a human motive... gold! Let's open up the other boxes. Stand back.

The Doctor slowly levers up the second lid and looks down horrified. The huge figure of a Cyberman fills the chest. The Doctor yells, slams down the lid and sits on it.

Harry: A Cyberman?

Doctor: One of the injured ones.

Harry: Couldn't it be lying dormant - like a wounded animal?

The Doctor nods, still shaken. Harry walks across to the other two boxes, crowbar in hand. He lifts the lid of the first box and exposes another dormant Cyberman: Doctor...our second victim!

Doctor: That accounts for those two...

He stares down at the Cyberman while Harry goes over to the fourth chest and leavers it open. Another Cyberman!

Harry (whispering): There's a third one Doctor. Could it be the Cyberleader?

The Doctor walks over and inspects the third Cyberman. He shakes his head: No. Cyberleaders are larger, with different helmets.

Harry: Is there anything we can do while they're dormant?

The Doctor shakes his head: It would wake them. Put down the lid Harry.

Harry: Well there's one thing I can do...

He closes the lid on the third Cyberman: Naval training comes in useful sometimes Doctor. Whatever you say!

The Commander is sitting at the console in the control room looking tired and grey. Lester stands beside him, checklist in hand: That's it. We've checked the entire ship excluding stores, gyro room, your cabin and this room.

Commander: I'll answer for my quarters and there's always been someone on watch here.

Lester: Gyro room?

Commander: Professor Kellman's province.

Lester (flatly): Yes.

The Commander hesitates for a moment: Alright, search it.

Lester marches from the room.

Harry has been lashing the Cybermen's chests with nylon rope and nailing them to the floor while the Doctor is busy examining the skeleton's helmet.

Harry: There! Like to see them get out of those...

Doctor: Harry. Does this look like a space helmet to you?

Harry: None that I've ever seen. Surely it's a...miner's helmet!

Doctor: Aboard a spaceship?

Harry is listening to something, a continuous high frequency note. He puts his hands up to his ears: Do you hear it Doctor? A high pitched whine.

The Doctor replaces the helmet and listens. The end door swings shut with a clang that echoes throughout the tank. Harry runs over and tries to open it: It's been shut from outside. There's no handle on this side.

The Doctor crosses to the door: Our friend Kellman again!

Harry: But what's he to gain by it? The others know where we are. You don't suppose the deckhead...

He looks nervously up at the deckhead for a moment and imagines it moving down on them, but there is no sign of movement.

Doctor: No, we're safe enough here...except for...

He turns around, the high frequency note still echoing through the room.

Harry: The Cybermen!

There is a sudden sharp crack like a pistol shot. Both men spin round.

Harry: There Doctor!

They hurry over to the first of the chests. One of the ropes is frayed and broken.

Harry: Two inch nylon!

Another rope snaps, and another: If we piled those blocks on top, do you suppose...?

Doctor: Against the strength of a Cyberman? I Could have told you it wouldn't hold...

Behind them the ropes on the second chest begin to fray and snap. They back away to the far end of the tank as the ropes on the third chest start to tense. The lid of the first chest splinters from the pounding blows of the incumbent Cyberman.

Lester comes down the companionway from the control cabin and cautiously enters the gyro room. The cone-shaped room is dominated by the huge gyro-mechanism at its centre which is set slightly into the floor and housed in a clear tube. It gives off a low hum. On either side are banks of computers and at one end a door marked "Oxygen Tank".

Lester: There's no place to hide one of their Cybermats, let alone a Cyberman.

Kellman enters down the companionway: I could have told you that. Spared you the effort .

Lester (caustically): Don't worry. It was worth making. I like to be sure.

Kellman: Listen!

The breaking ropes can just be heard in the Gyro Room.

...Did you hear anything?

Lester: Can't say what it was.

Kellman: We must determine a plan of action. We cannot let the Doctor and his companion rampage throughout the ship.

There is a series of muffled crashes from the oxygen tank. Lester strides over to the door: Seems to be coming from in there.

The Doctor and Harry have their backs straining against the pressure door leading to the gyro room. The eight foot lid of the first chest crashes open and the head and shoulders of a Cyberman emerge. Harry runs over to the tool rack and grasps a crowbar. As he returns the second chest practically explodes from within, showering him with wood fragments. The third lid bursts open and Harry vainly raises his weapon.

Doctor: No use on them Harry, try it on the door.

They examine the door and find a small overhanging lip. They engage one end of the bar and fling all their weight against the other but the door doesn't budge. Exhausted, the Doctor turns to face the closing ring of Cybermen.

Lester is listening intently at the door to the oxygen tank. He seizes the wheel and starts to turn it. Kellman approaches him and grasps the other side of the wheel: I forbid you to open that door.

Lester looks at him momentarily, flexes his muscles and continues turning the wheel. Kellman tries to resist for a moment but is flung off as the wheel abruptly completes its full revolution. The door opens and the Doctor and Harry pile through. A Cyberman lunges forward towards the opening and manages to get an arm between the door and its frame.

Lester: Help me!

The Doctor, Harry and the Commander add their strength and weight but the door slowly starts to inch open.

Doctor: Open it - then slam the door.

The door swings inwards, almost toppling the Cyberman in on the humans, who quickly slam it shut again. There is a dull, metallic thud as the door catches the Cyberman full in the face, throwing it back into the oxygen tank. The men turn the locking wheel and for a few seconds the sound of metal fists against the door can be heard. Harry and the Doctor catch their breath.

Doctor (panting): We found your Cybermen for you!

The Commander enters the gyro room: So I see.

Kellman: Congratulations.

Doctor: Only question is...why were they allowed to hide there, unmolested!

He turns to face Kellman: In your search area.

Kellman: We're not all scientists of your eminence Doctor. I didn't know the oxygen tank was empty.

He turns away from them and withdraws something from his pocket.

Lester: What's he got there?

He jumps Kellman and swings him round. In his hand is a small black control box similar to the Cybermat control unit. His thumb is triggering a button and a high-pitched frequency fills the room.

Harry: I've heard that before!

Commander: What the devil is it?

Doctor: Some kind of Cyberman call signal, I imagine. It activated the dormant Cybermen inside there.

Harry: He's still pressing it!

Lester Raises his fist: Let me...

The Doctor interposes and Kellman breaks free.

Doctor: Let him be. He's summoning his master - the Cyberleader.

Commander (incredulously): Professor, answer him. Is it true?

Kellman stands stock still, his back against the bulkhead.

Doctor: Without him the Cybermen's plan wouldn't have stood a chance. He concealed them, let them out when necessary and re-activated them by means of that control box.

Lester: Murderer!

The Doctor holds the furious Lester back: Wait...

The cabin starts to fill with a dull greenish light that appears to be emanating from within one of the gyro room walls. Silhouetted in the glow is a huge figure, wrapped in an embryonic ball. Slowly it starts to uncurl, stretching its arms and legs as if in a grotesque slow-motion ballet. The bulkhead suddenly splits from the impact of a gigantic silver fist and the massive figure of the Cyberleader steps into the room. Greater in stature than the other Cybermen, it is also slightly different in form, its head highly-domed and lined with what appears to be a network of veins. Lester reaches for Harry's crowbar and lunges at the Cyberleader, but a single swipe from its arm sends him keeling over unconscious beside the gyro-mechanism.

Cyberleader: *You should have learned by now. Resistance is useless.*

Kellman steps towards the door to the oxygen tank.

Commander: You traitor...

He attempts to seize Kellman, but in two massive strides the Cyberleader is upon him and, with a single glancing blow, sends the Commander reeling back. Kellman steps aside as the Cyberleader spins the door wheel and pulls the hatch open. One by one the other three Cybermen enter the room and form a semicircle around the humans.

Cyberleader: *You have been unwise. You have forced us to act before we were ready. Now you will have to aid our plan.*

Commander: What plan?

Cyberleader: *Our orders are to destroy the asteroid lying beyond the Nerva.*

Commander: Impossible! We have no weapons of that calibre aboard this ship.

Cyberleader: You have one weapon that we can make use of.

Commander: What is that?

Cyberleader: *The Nerva itself. We mean to impact it into the asteroid.*

Commander: You're completely insane!

The Cyberleader moves forward threatening the Commander. The Doctor intervenes: What he meant was...there is not a lot of mass here, compared with the asteroid.

Cyberleader: *It has been calculated.*

The Cyberleader pulls a circular inspection cover from the gyro housing and places it on top of one of the computer banks: *The Nerva will attain sufficient velocity so that when it hits the asteroid at the selected location...*

The Cyberleader slams its fist down on the edge of the inspection cover which spins across the room and shatters on the far wall: *...the asteroid will be struck out of orbit. It will spin off, over and over, until it burns up in the nearest star...*

EPISODE THREE

The Gold Miners

The Commander tends to Lester, who is slowly coming to. He turns to the Cyberleader: Why lose your lives to destroy a barren asteroid?

Cyberleader: *This asteroid is not barren. It is a major producer of the metal you call gold. Fortunately there is very little gold left in the universe. As you have discovered, it can be used to destroy us Therefore this asteroid must be obliterated .*

Commander: What happens to us... and yourselves?

Cyberleader: *We are prepared to be destroyed when the Nerva impacts the asteroid. The Cyber-race will survive. That is all that is important.*

Doctor: He also asked what happens to us?

Cyberleader: *We need your help. If you collaborate as Professor Kellman has, we will let you leave in a shuttle.*

Commander: How can we trust you to keep your word? You've killed my crew...

He turns to Kellman, barely able to control his anger.

Kellman (smiling): First I must make my trip to the asteroid.

Cyberleader: *You will check our point of impact.*

Kellman: I must prepare to leave now.

Cyberleader (to the Commander): *How long will it take you to bring the Nerva's reactors to full capacity?*

Commander: Four hours.

Cyberleader (to Kellman): *Then you must return in four hours.*

Kellman nods and exits. The Cyberleader turns to the Commander, who is agonising over what to do.

Doctor: I think I can persuade the crew to help you. And add our own modest skills...

Harry and the Commander look at him in surprise: On one condition.

Cyberleader: *Cybermen do not make conditions.*

Doctor: Oh, I think you'll agree to this one. Really quite trivial in your eyes. We need the antidote to your plague for one of our party.

The Cyberleader considers for a moment, then turns to one of the other Cybermen who automatically extracts a small phial from the top of its chest unit.

Cyberleader: *It is unimportant whether your companion lives or dies. You will now co-operate.*

Doctor: Provided your plague doesn't mean the deaths of further humans beings.

Cyberleader: *I have told you. You cannot make conditions.*

Doctor: Let's put it another way. Have I your word that no more humans will be killed?

Cyberleader: *Yes.*

Doctor (smiling): Then we agree.

He holds out his hand for the phial which the Cyberman passes to him. The Doctor turns to the Commander: I suggest you and your crew fully co-operate with them.

Lester sits up, almost recovered.

Commander: In the destruction of my ship? Never!

Doctor: I think you've done the utmost for your ship Commander. Your duty is also to save the lives of your remaining crew. As for now, we have no option but to obey them.

The Doctor's point finally sinks in and the Commander nods and helps Lester to his feet. The Doctor turns to the Cyberleader: My companion and I are doctors. We shall need to administer this to our infected friend in the sick bay. Afterwards we will be entirely at your disposal.

He turns to leave, followed by Harry.

Cyberleader: *Wait. Two Cybermen will go with you. We will not leave you alone with the X-ray machines.*

The Doctor and Harry leave with their escorts. The Cyberleader turns to the Commander: *Now go and start up the reactor. A Cyberman will be on guard outside the reactor room. If you attempt sabotage you will be instantly destroyed .*

Lester: In that case why trust us at all? Why not kill us and work the reactor yourself?

Cyberleader: *That is the second irrational outburst we have witnessed. It is for that reason the Cybermen will eventually triumph over humans. We have no emotions. We are purely logical. Cybermen cannot tolerate even low doses of radiation, as the Doctor has found out. You are therefore needed to work the reactors.*

The Cyberleader steps forward, looming over Lester:*There is no need to destroy you, but we will if you force us. Now go.*

The Commander nods to Lester who leads their way out, followed by the third Cyberman.

In the sick bay Harry has administered the antidote to Sarah, the thick black lines having practically reached her temples. Anitra and the Doctor sit and watch as he checks her condition.

Harry: Do you think it will work, Doctor? The plague is pretty well advanced.

Doctor (to Anitra): What do you think?

Anitra: I can't tell. I can only hope it's in time to save her.

She turns away hiding her distress. The Doctor produces his diary and consults it: It should do. Take a look.

She looks at the diary, trying to make sense of the jumbled letters and figures, then passes it to Harry. He glances at it, shrugs and hands it back to the Doctor: You're the only one who can make that out, Doctor.

Doctor: Then you'll Just have to trust me, won't you?

He looks down at Sarah, his concerned face betraying his air of confidence. He asserts himself and consults his watch: How long will it take Kellman to get the dematerialisation mechanism working?

Anitra (doubtfully): It hasn't been used for some time. Could take up to half and hour to get it calibrated and ready.

Doctor: Good, then I've got fifteen minutes to get there...with your help.

He looks down the end of the ward where the two Cybermen are demolishing the X-ray machines and beckons the others closer: Now listen. I don't believe the Cybermen. I think there probably is life on the asteroid. Before we help them destroy it we must be certain.

Harry looks at him blankly, then realisation dawns: The skeleton!

Doctor: Exactly. And there is Kellman. I think he's playing some kind of double game - deceiving the Cybermen as well. Whatever he's up to could be useful. I must follow him down to the asteroid. **He glances at the Cybermen:** We could do with a little gold dust.

Anitra: But Doctor, they'll never let you past.

Doctor: I've an idea.

The Cybermen continue to dismantle the X-ray machines as the Doctor whispers his plan. The others nod and the Doctor lowers himself under the bed next to Sarah's.

Harry and Anitra open one of the lockers and wheel out an electroencephalograph. At first glance it bears a superficial resemblance to the X-ray machines. The Cybermen react to the sight of the equipment and, thinking it to be potentially dangerous, draw their weapons and move back towards the door. Their attention momentarily distracted, the Doctor opens the crusher's service hatch and slides through. Harry holds up his hands in innocent surprise as Anitra starts to take Sarah's heart readings. Seeing the machine to be harmless, the Cybermen lower their weapons and step back into the room. Harry and Anitra exchange a look of relief. Glancing down they see Sarah beginning to stir and her eyes start to open.

The Dematerialisation Room is a barely furnished hexagonal room like an enlarged shower stall. On one side are the controls comprising a set of timers marked Beam Out and Auto Return which Kellman is setting, the first for two minutes, the second for three hours. Unbeknown to him he is being observed by the Doctor through a small window in the door. Kellman walks to the centre of the room

and stands under one of the three dematerialisers, carefully placing a bulging rucksack under another. A beam of light comes down and he and the rucksack slowly fade away. The Doctor enters and walks over to the controls, examining them briefly. He consults his watch, resets the dials and walks over to the dematerialser and waits...nothing happens. He looks puzzled and heads back to the controls just as the beam starts. He races back just in time and the image of the Doctor slowly fades away.

The Doctor materialises and looks around the smooth rock-walled cavern. Glancing down he notices Kellman's footprints in the soft sand which appear to lead into a blank rock face. Puzzled, the Doctor sits on a boulder, his attention caught by a vein of what appears to be some kind of sparkling ore. He slides off and kneels down, following its line with his hand. Just below an overhanging bulge in the rock he was sitting on is set a small panel of buttons. Apprehensively he presses one and an area of apparently solid cavern wall starts to move.

Leading off into the darkness is a set of rusting rails. A row of abandoned wagons rest on a disused siding loaded with piles of mining equipment. At intervals the roof is dangerously low and piles of fallen rock litter the tunnel's uneven floor. A short distance ahead Kellman stumbles and curses as his flashlight flickers and shows signs of packing up. He gives it a jolt and its beam returns to full intensity. Picked out in its rays is a tall figure, similar to an Easter Island statue but made of solid gold. Kellman casually passes it as though it were carved from chalk, then stops for a moment to rub his injured shin. There is a sound from the tunnel behind him and he spins round, drawing his gun. His torch fails to show anything except fallen rock. Nervously he gathers up his pack and continues.

Back down the tunnel the Doctor stumbles clumsily towards the gold statue. He reaches out and touches its face.

Meanwhile Kellman has arrived at a large metal door at the end of the tunnel. It is hanging off its hinges, leaning inwards at an angle with plenty of room to pass through. He hesitates, then cautiously peers around the corner, gun at the ready, into a long low cavern, once the winding room of the mine but now the mechanism is aged and rusting. At the far end are the rails leading down into the labyrinth of the mine. Along the tracks are more broken wagons, picks, drills and shovels. Everything sparkles with fine gold dust. On the other side of the cavern are the living quarters of the miners - metal bunks, a long messtable, broken lockers and disused metal wash basins. Almost everything is made from gold, almost reminiscent of Tutankhaman's tomb. At the far end is an alcove draped with a heavy tapestry.

Four men in their forties and fifties are seated at the messtable, three more lying on bunks. At the head of the table is Evans, their leader. Like the others he is grotesque-looking, almost animal-like. All the men wear small, circular blue goggles and protective skull-caps. Their clothes are patched with lizard skins and held together with gold clasps. From their belts hang golden knives.

Kellman pauses momentarily at the door and proceeds to enter, holding back at the last moment as a fight breaks out. On the messtable between two of the miners is a large black, fat slug. One of the men, Williams, has divided it. The other man, Jones, is on his feet, leaning over threateningly: You're a liar! A blind man could see it's not equal .

The other man edges to his bunk and reaches for a pickaxe.

WILLIAMS: Seeing it was me as found it, you're lucky to get even a piece of the tail.

With a cry he swings the pickaxe down, embedding it in the table an inch from Jones' hand. Jones springs back as the other miners jump from their bunks and cluster around expectantly. Williams pulls the pickaxe from the wood and starts stalking his opponent. Their attention is diverted by a thump at the far end of the table. Evans is standing commandingly, an ornate gold bar - rather like a Field Marshal's baton - in his hand: Stop! Stop, do you hear? Or I'll crack your foolish skulls open...

He strides over to the alcove and draws back the heavy curtain. Behind it, in a blaze of light, is a huge Easter Island statue, gold ingots, nuggets and dust piled around its base: Are we animals, to fight in the presence of...Him?

The quarrel stops. All the men rise and stand, their heads bowed as if before their god. Kellman slips into the room, his eyes fixed on the idol. Evans sees him and replaces the curtain: A spy!

The other men edge forward threateningly. Evans approaches Kellman, peering myopically at his face.

KELLMAN: You know me...Professor Kellman.

EVANS: Yes. We haven't seen you for many months. Why have you returned?

He looks hopefully over Kellman's shoulder: Where is my son?

KELLMAN: John stayed behind on the Nerva. He sent me down with more food for you.

There is an enthusiastic cry from the starving miners. Kellman removes his large rucksack and empties it on the table. A pile of plastic-packaged food falls out and the miners scramble and fight over it, retiring to their bunks with their spoils like wild animals.

The Doctor has been watching from behind the row of bunks, which appear to be made from solid gold. He fingers the shining metal in awe.

Kellman produces a couple of packets of food from a side pocket on his rucksack and presents them to Evans: For you. Your son helped me select them. He said they were your favourites.

EVANS: How is my son?

KELLMAN: Fine. He's been a great help to me in persuading the Nerva Commander to take you all aboard.

EVANS: When? When are we going to leave this hell?

KELLMAN: As I told you. We've got our own problems aboard. We'll have to wait until the plague has died out, also...

EVANS: Also what? We've been virtual prisoners here for twenty-five years, man. Flesh and blood can't stand much more!

He points to the table: See what we're reduced to eating - slugs!

He grabs Kellman by the tunic: Our eyes can't stand even this light without protection. How much longer can you and your captain keep us in this agony? Are you men like us...with pity?

KELLMAN: Of course. But there are still some aboard who feel differently. Feel that we shall be putting tbe Nerva at risk. They require...a guarantee of good behaviour...more gold.

Evans reacts suspiciously and the other miners exchange apprehensive looks. An uneasy silence descends.

EVANS: More gold? You know all our gold is dedicated to Him.

He points to the alcove.

KELLMAN: Your... god would surely not object if it meant saving lives.

EVANS: I don't know. He must be consulted. He was here before us. The gold is His. Without His protection we would all he dead.

KELLMAN: Dead?

EVANS: The gold brought the Cybermen down upon us destroying our surface installations, driving away our relief ships, until the universe considered us dead, forgotten, starving...then we found Him.

Kellman glances at his watch: You'd better make your minds up. If I leave without the gold I shall not return again.

Evans' face contorts in an agony of doubt, then arrives at a decision: Perhaps, if you take the newly mined gold dust, before it is concentrated...follow me.

Kellman picks up the rucksack and follows Evans down into the mine. The Doctor attempts to follow but can't get past the miners without being spotted. He scurries back to his hiding place.

Sarah is sitting up in bed, apparently fully recovered. The Cybermen have left the sick bay and Harry and Anitra are sitting on either side of her bed. Sarah starts to slide her legs out, but Harry stops her.

SARAH: I feel perfectly well.

HARRY: No.

SARAH: You mean I'm not?

HARRY: You're to stay there until the Doctor returns.

SARAH: Doctor's orders?

HARRY: Absolutely.

SARAH: Yours, or his?

HARRV: Both.

SARAH: Is he liable to be long?

HARRY: Can't be. We start up in about an hour.

SARAH: Just time to get dressed!

HARRY: Sarah, you never listen. I've just said...

Sarah springs to her feet and looks at Anitra: If you'd get my clothes, please.

ANITRA: They' re right here.

She opens a locker by the bed. Harry attempts to push Sarah back into bed but she is defiant, arms folded.

SARAH: Well, if you're going to just stand there...

She starts to remove her nightgown.

HARRY: No, Sarah...I'll...er...wait outside.

The Doctor glances nervously at his watch. Looking up he spots something that looks like a bag of gold beside the centre leg of the mess table. The miners, their hunger appeased, settle down for a chess game. Jones and Williams face each other across the board as the non-players gather round. The Doctor seizes his opportunity, slips around the corner of the bunk and crawls along under the table towards the bag. He edges past a line of boots and reaches for the sack, undoes the string around its neck and pours out a little of its contents - a fine gold powder. Smiling, the Doctor reties the sack.

Williams move his Queen and places it in jeopardy. He removes his hand from the piece, then quickly back again to retrieve it. Jones grasps his hand: No, you've moved. Now it's my turn.

WILLIAMS: I haven't moved!

He struggles to free his wrist and his queen falls to the floor, inches from the Doctor's face. He edges slowly back as one of the miners bends to pick it up, his eyes meeting the Doctor's, and then the gold dust bag in his hand: A thief!

The Doctor is dragged from beneath the table, still clutching the small sack, as the miners cluster round.

A terrific roar from the engines rattles the Nerva's engine room and its contents. Lester and the Commander study a collection of dials set into one of the walls.

LESTER (shouting above the noise): She hasn't been gunned up for... how long?

COMMANDER: Must be...three years!

LESTER: Is she going to take full power now?

COMMANDER: Only one way to find out.

LESTER: Just so they can destroy her!

COMMANDER: Over my dead body. The Doctor has a plan of some kind. We've got to trust him. He's probably organising some kind of rescue right now.

The Doctor is tied upright to one of the bunks, the miners seated opposite. Evans returns from the mine carrying two heavy sacks, which he drops on catching sight of the Doctor: Who is this man?

JONES: A doctor of some kind, he says. He's also a thief. We caught him trying to steal a bag of gold dust .

EVANS: Where did you come from?

DOCTOR: The Nerva.

EVANS: That's not possible. Think again man, and tell me the truth this time. How did you get here?

Kellman enters and lowers his rucksack onto the messtable.

DOCTOR: I've been trying to explain...

KELLMAN: No, Doctor, let me explain.

He turns to Evans: This man followed me down. He arrived on the Nerva a couple of days ago. He is responsible for the deaths of several of the crew. We have orders to shoot him on sight.

He draws his gun.

DOCTOR: Disposing of me won't settle your major problem...getting that gold dust past the Cybermen.

EVANS: Cybermen!

The miners react with terror at the word. Kellman pulls the trigger on his gun but Evans knocks his arm aside and the ray demolishes the top of one of the bunk rails.

KELLMAN (angrily): What did you do that for?! This man is extremely dangerous. I tell you, he must be destroyed.

DOCTOR: Destroyed? You're even picking up the Cybermen's phraseology!

Kellman raises his gun again but Evans moves between him and the Doctor.

EVANS: I want to ask him some questions first. What is this about the Cybermen?

DOCTOR: Didn't Professor Kellman explain? They have control of the Nerva. They intend driving it at this asteroid and, to use their favourite word, destroy it...in about an hour's time.

There is a confused reaction from the disturbed miners.

EVANS: Quiet!

KELLMAN: I warned you. He has a tongue of lies. He'll create a panic, set your men against you...

He reaches for his rucksack: I must be off. If you refuse to kill him then I'd advise you to keep him gagged.

DOCTOR: Just to give you time to reach the Nerva with your gold. Make sure your new masters don't find out what you're bringing aboard.

Again there is a disturbed reaction from the miners. They stare undecidedly from the Doctor to Kellman, who shrugs and turns to leave.

EVANS: The gold is not his. It belongs to us, our bond. My son is guarding it.

KELLMAN: I'll leave him to you. I'm sure you have your own ways of disposing with thieves.

DOCTOR: Before you let him go, I'd ask him to explain the skeleton if I were you.

EVANS: Skeleton?

DOCTOR: A skeleton of a man dressed in clothes like yours. Wearing goggles and the same kind of headgear .

Evans picks up his gold baton and confronts the Doctor: If you're lying to me...

DOCTOR: I took a locket from the body. It's on me now.

He indicates his side pocket and Evans reaches in and withdraws the locket. He turns it over and reads the intials JHE. He yells out just as Kellman reaches the door: Stop him!

The miners rush forward and drag Kellman back.

EVANS: What is this...this deception! One of you is lying. Take care. You are speaking about my son.

KELLMAN: Let me go! I warn you. Your survival depends entirely on me. I told you that man was dangerous if you let him talk.

EVANS (holding up the locket): How did he get this? It was never off John's neck!

KELLMAN (coldly): I told you, your son is alive and well. I just left hlm. There's the food to prove it.

Evans, detecting a glimmer of hope, nods and walks over to the packaged food:

EVANS: Of course, the food! He must be alive. He selected it. But why no word for me, no letter?

KELLMAN: How do I know? We've all been working flat out. Perhaps he was too busy.

EVANS: Perhaps there's a note in here. He would never be too busy, not for a note to his father.

He starts ripping apart the packages but pauses as something catches his eye: You packaged this?

KELLMAN: Of course. Now will you let me go?

EVANS: Liar!

He throws one of the packages at Kellman: Fish! It's a poison to me. My son would never send me that!

Kellman draws his gun: Keep back! Stand away from the door.

EVANS: Murderer! Seize him!

Kellman levels his gun at Evans but Jones steps in his way, receiving the full impact of the blast which sends him flying across the room. Kellman, weighed down with the rucksack, disappears through the door.

EVANS: Quick men, after him. He mustn't escape!

The miners hold back, looking down at the body of Jones. Evans seizes the gold bar and strides to the door.

DOCTOR: Wait. Release me. I have a better idea.

Evans hesitates, then cuts the ropes with his knife. The Doctor rubs his numb wrists: Is there another way up to the cavern?

EVANS: Yes. Not an easy way, but possible.

DOCTOR: Do you have any mining explosives left?

EVANS: A little.

DOCTOR: Get it...now!

Evans waves to Williams who rushes from the room. The Doctor, followed by Evans and the rest of the miners, march to the door:

DOCTOR: He'll find it pretty heaving going with all that gold.

EVANS: Surely he'll drop it and save himself?

DOCTOR: Not if I've judged him correctly. He's been through too much for it. What would be the effect of an explosive charge thrown into the tunnel?

EVANS: The shock wave would bring down the roof, all along its length.

Williams returns with a box of explosives. Evans tears it open and extracts two dynamite-like sticks.

DOCTOR: I thought so.

He shouts into the tunnel:

Kellman!

Kellman has stopped halfway along the tunnel and is leaning against a rock, breathing heavily, his face beaded in perspiration.

DOCTOR (O.O.V.): Kellman, listen to me. Unless you return immediately we shall dynamite the tunnel. Can you hear me?

Kellman eases the straps from his laden rucksack, removes the gun from his belt and moves stealthily back towards the Doctor's voice: I can hear you.

DOCTOR (O.O.V.): WIll you do as I say?

KELLMAN: I have no option, have I? I'm caught anyway. I've damaged my foot.

Evans motions to the miners who edge the door wider, letting more light into the tunnel. Still holding the explosives, he joins the Doctor inside the entrance.

DOCTOR: Come back into the light.

KELLMAN (O.O.V.): I can't make it, without assistance.

The Doctor moves forward, his image outlined in the light, and Kellman takes aim. Suddenly Evans grabs the Doctor by the arm and flings him back against the door: I'll get him back. He belongs to me now!

A flash emanates in the dark tunnel and Evans staggers back, then, gathering his strength, throws the explosive. There is a tremendous roar as the tunnel collapses all the way down its length, burying Kellman in the rock-fall.

The Doctor and Willlams drag Evans from the debris-filled tunnel and prop him up against the wall of the cave. He is still alive: I'm alright Doctor. You must go...

He turns to Williams: Open the curtain.

Williams pulls back the tapestry and the idol and his golden store dazzlingly blaze out. Evans looks up at the statue and bows his head:

Promise me one thing? Before Him.

DOCTOR: Yes?

EVANS: Make sure my men are taken aboard the Nerva.

DOCTOR: I promise.

He puts his hand on Evans' shoulder, but the miner is dead. The Doctor draws away and turns to Williams: You know the way out?

WILLIAMS: I'll show you.

The Doctor follows Williams through the group of men who stare, silently shattered, at their leader's body. He pauses for a moment, walks back through the miners to the idol and takes a sack of gold. They gasp in outrage and edge forward, but Williams waves them back.

DOCTOR: To defeat the Cybermen.

He nods at the idol: I'm sure he would understand.

Before the miners can reply, the Doctor and Williams exit along the other passageway.

In the engine room the Commander and Lester are studying a control board.

COMMANDER: Where is the Doctor? We're up to full power now. The Cybermen will start as soon as they find out. I can't fob them off for much longer.

The intercom blips and the voice of the Cyberleader booms out

CYBERLEADER (O.O.V.): *Report the state of the engines. Report.*

COMMANDER: We are within twenty per cent of start up.

The Cyberleader is seated in the pilot's chair looking down at the range of dials arranged in front of him:

That is not the reading we have here. These instruments read full power.

COMMANDER (O.O.V.): To hit the asteroid with sufficient force, the engines must be up to maximum capacity. This is twenty per cent over the power for normal operations.

CYBERLEADER: *You have ten more minutes.*

COMMANDER: What about Professor Kellman?

CYBERLEADER (O.O.V.): *If he is not back in ten minutes, we start without him.*

There is a click and the intercom goes dead.

COMMANDER: That means the end of the Doctor as well!

The rock wall slides open and the Doctor runs in, clutching his bag of gold.

Now, where was I?

He looks around for the exact position of the dematerialisation ray, but he neglected to mark the spot in the soft sand: Was it here?

He stands close to the boulder, then shakes his head: No. Not so close.

He looks at his watch: Ten seconds!

He closes his eyes and concentrates. Behind him the beam starts up. The Doctor, muttering to himself, fails to notice: I took three paces forward...then one to the rlght...or was it left...

EPISODE FOUR

The Battle for the Nerva

The Doctor paces around the cavern trying to remember the correct position for transportation back to the Nerva. Behind him, unseen, the dematerialisation ray starts to light up: Here...? No. There...?

He turns around to see the ray beginning to fade and throws himself forward, dropping the bag of gold dust in the process. Hurriedly he doubles back, scoops it up and scrambles forward. For a moment it seems that the force of the ray is spent. The Doctor shuts his eyes tightly, as if praying, and gradually he dematerialises.

Two Cybermen confront Harry, Sarah and Anitra, their weapons drawn.

1ST CYBERMAN: *You told us that the Doctor would return in ten minutes. He has not done so.*

HARRY: He's a bit absent-minded...apt to get lost.

1ST CYBERMAN: *Impossible. We have searched the whole ship.*

He points to Anitra: *You will come with us to the control room.*

HARRY: Why do you want her? She's not a pilot...wouldn't know how to run the ship.

1ST CYBERMAN: *She will remain our hostage. If the Doctor does not return to the control room in twenty minutes, she will be destroyed.*

HARRY (angrily): Destroyed?!

1ST CYBERMAN: *Stand back. Remember, you and your companions are not strictly necessary. You are expendable.*

ANITRA: Please do as he says. The Doctor has to return soon, hasn't he? Otherwise...it won't matter what happens to me, or any of us.

The others watch helplessly as Anitra leaves the room with the two Cybermen.

SARAH: We can't let this happen. She saved my life - our lives.

HARRY: Where the hell's the Doctor! Trust him to take off at a time of crisis

He starts pacing the sick bay but Sarah interrupts him: That's not fair, and you know It. There's plenty we can do better than just waiting and grouching. I've had an idea.

She opens the drawer of her bedside table and takes out the Cybermat control box.

HARRY: Careful with that thing! We don't know how many more Cybermats there are scattered around the Nerva .

SARAH: Exactly!

She turns one of the knobs on the control box which gives out a high-pitched whine: Let's find out shall we?

Harry looks bemused: That plaque has affected your head old girl.

He steps forward: Better give it to me Sarah...please...

She backs away, still pressing the control: Leave me alone, I know what I'm doing. Just keep watch.

The Cybermen march along a corridor towards the control room, Anitra in tow. Running just ahead of them around a corner is the Doctor. Realising he is cut off he frantically tries to open the crusher room door, but the location of its control panel temporarily evades him. The thudding footsteps of the approaching Cybermen draw steadily closer as the Doctor finally spies the controls. He stabs desperately at the opening mechanism and the door slides open painfully slowly. The Doctor dives into the room just as the Cybermen burst into view and he presses himself up against the wall by the door and looks around in vain. As he and his companions discovered earlier, there is no mechanism for closing or opening it from the inside. The heavy thud of the Cybermen marching in unison seems just yards away - and comes to a halt outside the entrance. After a momentary hesitation the marching resumes away from the crusher room. The Doctor, clearly relieved, runs over to the emergency hatch, taps lightly and swings his body through the opening, clambering to his feet beside Harry in the sick bay: Harry, I was right. That asteroid is inhabited. I've managed to...

HARRY (alarmed): Doctor...over there...

The Doctor follows Harry's gaze and freezes. At his feet are two advancing Cybermats.

HARRY: Sarah, try something else.

Standing on her bed, Sarah is flanked by two more Cybermats. She desperately flicks through different combinations on the Cybermat control box, but nothing seems to happen: I'm trying! Nothing seems to make any difference. Help me Doctor, what do I do?

DOCTOR: There's an obvious logical sequence to them. Hold it up.

SARAH: I've tried every possible sequence - nothing works!

DOCTOR: The main black control, turn it as far right as it will go. Now depress the first red button.

Sarah follows the Doctor's instruction but the Cybermats continue to advance on the two men.

SARAH: It's no good Doctor.

HARRY: There's only one thing - the gold dust.

DOCTOR: We need that for the Cybermen. Sarah, how good a throw are you?

SARAH: Lousy!

DOCTOR: We'll have to try anyway. Better throw it to Harry. Stand by!

SARAH: What if I miss?

DOCTOR: Try not to. Take your time.

Sarah swings her arm back, takes aim and flings the control box across the room. It misses Harry by six feet, hits the far wall and drops to the floor.

HARRY: I knew it!

He closes his eyes, tensing himself for the imminent attack. The Doctor nudges him and points: Seems to have helped.

The Cybermats are skittling from side to side, emitting a grating whine-like noise:

DOCTOR: I'm going to retrieve the box.

HARRY: I wouldn't Doctor.

DOCTOR: Something's gone wrong with them. It's now or never.

He takes an agile leap over the two Cybermats, picks up the control box and presses a combination of buttons. The noise dies away and the Cybermats return to a dormant state. The Doctor examines the box for signs of damage.

SARAH: You're marvellous, Doctor!

She runs across to the Doctor and Harry who are examining the control box.

I'll aim at your heads next time!

DOCTOR: It seems to be okay.

HARRY: Doctor, they've taken Anitra to the control room as hostage for you. They said they'd kill her in twenty minutes. That was ten minutes ago by my watch . You've got to go, Doctor.

DOCTOR: Of course.

He waves the control box at Sarah: If you'll give up playing these games!

SARAH (aghast): Call that playing games! I was trying an experiment.

HARRY: The Doctor's got to go.

SARAH: You must listen to me first. You've got time. I've had an idea...

The Cyberleader is positioned in the Nerva's control seat monitoring the dials, watched over by two Cybermen. Two other Cybermen stand by the internal monitors, one guarding Anitra who is sitting at the console.

CYBERLEADER: *The Doctor has not returned.*

ANITRA: The twenty minutes are not up yet.

1ST CYBERMAN: *There are exactly fifty seconds left.*

CYBERLEADER: *My orders will be carried out. At 16.00 hours exactly you will be destroyed.*

Anitra leaps from her seat and tries to flee but is thrown back by a Cybermen which raises its weapon. On the cabin's clock the seconds count relentlessly down towards the hour. Anitra switches on the Nerva's tannoy system: Doctor! Doctor! Can you hear me? Please answer me. Where are you?

There are five seconds left. Anitra braces herself for the shock of a blast from a Cyberweapon.

DOCTOR: I'm right here!

The Doctor stands in the doorway, smiling broadly. Anitra collapses back into her chair in relief.

CYBERLEADER: *Where is professor Kellman?*

DOCTOR: Ah! Good question. I'm not quite sure. Let's say he's been unavoidably detained. Held up, as it were.

CYBERLEADER: *Where?*

DOCTOR: Don't you know?

He points out of the control room window to the asteroid below: Down there. He became a little overloaded with gold, couldn't make it back in time.

CYBERLEADER: *If that is so, he was a traitor to us. He knew why we are to destroy the asteroid - to eliminate the last major source of that metal. He will be destroyed with the asteroid. You will take his place as our scientific advisor.*

DOCTOR: Be delighted!

The door opens and the Commander enters: The engines are now up to full capacity. They can be controlled entirely from this room. I demand that you let the surviving humans on this ship take off in the escape shuttle, as per our agreement.

CYBERLEADER: *We will first test the engines. When our course is set for the asteroid, at full velocity, then we shall consider what to do with you .*

COMMANDER (outraged): We made a pact. You gave your word.

CYBERLEADER: *Word? Pact? I do not understand. These are human concepts. Cybermen understand only pure logic which states that we keep you with us as long as possible.*

The Commander steps forward angrily but the Doctor grabs him and whispers. The Commander nods wearily.

CYBERLEADER: *You will check our course. Are we on target to hit the asteroid?*

The Cyberleader looks out of the window: *Left of the main peak?*

The Commander sits in the pilot's chair and checks the course: At maximum power, using all the fuel resources, you should strike the peak in twenty-five minutes from start-up at the required velocity.

CYBERLEADER: *You will start up the engines now.*

The Commander gives an agonised glance at the Doctor, who nods his approval, and engages the engines. A low rumble starts to shake the Nerva.

Lester, stripped to the waist, is standing by the control board in the engine room, sweat running down his back from the fierce heat of the roaring motors. Standing by the door is a Cyberman, gun at the ready. All the instruments read well over the danger limit and climbing. Lester decides to draw back on the power to ease the strain on the engines, but before he reaches the panel the large shadow of a second Cyberman, gun drawn, falls across it. He steps back and watches helplessly as the power levels continue to rise still further.

In the sick bay, Harry is sitting on the floor next to an open air duct, its cover removed.

SARAH: Think you can heave your vast bulk through here?

HARRY: I could practically walk it. You certainly could.

Sarah is standing at the end of one of the beds. Laid out before her are three of the dormant Cybermats, the fourth in her hands. Carefully she removes a small container from within the creature's head and takes it over to the sink to clean out: There, the last of the plague virus.

She shudders: I can still feel it.

Harry casts an eye at the disabled TV monitor camera and two-way intercom: For Pete's sake, cover that gold up. If we get a Cyberman down here to find out why there's no sound or picture on their console...

SARAH: They've got other things on their tiny minds right now. Here, hold Charlie here will you? It's the last one.

Harry takes the Cybermat while Sarah carefully proceeds to spoon some of the gold dust into the container, fits it back into the Cybermat's head and clamps its insect-like belly plate into position.

HARRY: Won't it affect the little monster?

SARAH: Not inside the container. At least not until it's done it's job. Then it might be better if it was affected, if you see what I mean?

HARRY: Hope the Doctor's re-programming works.

SARAH (proudly): I did it!

HARRY (drily): Yes?

SARAH: They're programmed to home in on Cyberman brain static rather than our brain waves!

Harry: Suppose they don't quite work?

The muffled drone of the engines changes to a cracking roar and a sudden jolt sends Sarah and Harry lurching across the room.

HARRY: Okay, I'm off. I'll whistle when I reach the gyro room. Turn on the control, put the first Cybermat inside here...and start praying.

Sarah turns to the row of Cybermats and nervously picks up the control box.

Harry is finding the crawl through the duct hard going and pauses for a moment to wipe the sweat from his brow. Looking down he sees the familiar scratch marks left by the Cybermats and promptly resumes his journey.

In the gyro room a slight movement can just be seen behind the grill covering the air duct. For the time being at least, the room is free of Cybermen.

Harry doubles round in the cramped confines of the duct and kicks the covering panel out into the gyro room.

In the sick bay, Sarah is sitting at the open duct, glancing at her watch. She hears Harry's whistle and picks up one of the Cybermats, checking its gold container as she places it inside the duct. Her shaking hand presses the buttons on the control box, but for a moment nothing happens. Then,

with a slight whir, it scuttles away, leaving a fresh trail of scratches behind it.

Harry is standing by the now open mechanism of the gyro system, studying a star chart. He reaches inside the gyro housing with a small spanner-like device and starts to make a series of adjustments. The gyro shows an almost imperceptible tilt.

The Commander, seated in the pilot's seat, impassively regards the change in course registered on the instruments in front of him. He glances at the Doctor to see if he has noticed, which he has, and a look of understanding passes between the two men.

The Cyberleader swings its massive bulk round to face the command console and observes the changed course. A shower of sparks stream from his high-domed helmet to the Commander's head as the man rises, stiffens and falls to the deck. The Cyberleader extends its hand to the Doctor's head: *You will take over. You have just sixty seconds to bring it back on course.*

The Doctor positions himself at the controls and switches them over to manual. Slowly the instruments return to their original settings.

Sarah plants another Cybermat in the open air duct. There is now only one left.

Lester watches in angry frustration as the instruments now read "Extreme Hazard". Unable to contain himself any longer he turns to the Cyberman guard, but without warning a hole suddenly appears in the plastic covering of the air duct behind the Cyberman and the snout of a Cybermat appears. For a second it holds its position. Then, with a flick of its metallic tail, it leaps onto the Cyberman's back, injecting it with a deadly dose of gold dust. The Cyberman bellows in agony, drops its weapon and swipes at the Cybermat, but the creature clings on like a limpet. The Cyberman's strength ebbs away and slowly it crumples to the floor, writhing. A bubbling, evil-looking foam sprinkled with gold dust oozes belching from its joints. Lester watches disgustedly, then reaches for the discarded weapon and leaves.

Sarah places the final Cybermat into the air duct and glances down at her watch.

The control room is vibrating with noise. Outside the debris of space rushes past. The Cyberleader is scanning the star charts and instruments while the Commander, still dazed, gazes on. A Cyberman guards the Doctor while another is on the door.

CYBERLEADER: *Impossible. We have changed course.*

1ST CYBERMAN: *No. There has been no change in course.*

CYBERLEADER: *On this direction we shall miss the asteroid by several miles. My calculations cannot be wrong.*

DOCTOR (slyly): You set the course. I'm merely following it. I suppose even Cybermen make errors.

CYBERLEADER: There was no error.

It strides over to the internal monitors and punches up an image of the gyro room, which depicts Harry clearly visible adjusting the gyro mechanisms.

CYBERLEADER: *There is the cause...*

It turns to the 2nd Cyberman: *Kill him!*

The second Cyberman exits as Anitra shouts into the intercom: Harry...watch out!

The Cyberleader looms menacingly over her, rips out the intercom and flings it to the floor: *For this action nobody leaves the Nerva. You will all be destroyed with us.*

Having heard Anitra's warning, Harry ponders for a moment, wondering what to do. He picks up his spanner-like device and poises it over the gyro mechanism, looking for a vital part to shatter. Just then the door swings open and the Cyberman bursts in. Harry edges behind the gyro, still clutching his ineffectual spanner. The Cyberman prepares to fire and there is a rattle as a weapon discharges. Harry slowly opens his eyes and looks incredulously at the Cyberman, smoke pouring from beneath its helmet. It staggers for a moment before crashing to the floor, revealing Lester framed in the doorway brandishing his stolen Cyber-gun. He reaches for the second Cyberman's gun and hands it to the bemused Harry, who turns his attention back to the gyro.

LESTER: No, leave it!

HARRY: Are you mad! We've less than five minutes to go to impact.

LESTER: Good reason not to damage our only chance of steering clear.

HARRY: What else can we do?

In reply Lester holds up the Cyber-weapon: Take the control room, now.

Lester does not wait for Harry's response. He strides out of the gyro room with Harry chasing after him.

The asteroid now almost completely fills the view from the control room window. Its rapid approach has an almost hypnotic fascination, but the frozen gaze of the humans is broken by the 1st Cyberman as it keels over and falls crashing to the floor, a Cybermat clinging to its back. The Cyberleader draws its weapon and blasts the creature, then quickly turns and fires, reducing a second Cybermat to its component parts in a blinding flash. It hesitates for a moment as it scans for more Cybermats, and then turns its gun on the three humans.

Sarah is pressed up against a corridor wall outside the control room. She hears movement and spins round, coming face to face with Harry and Lester: Thank god, it's you!

She indicates to the window: The Cybermats have killed one of them.

LESTER: Only one to go.

HARRY: But that one happens to he the Cyberleader himself. He's more than a match for all of us.

LESTER: How long have we got?

HARRY: I make it three minutes to impact.

LESTER: Then we have no choice, have we? We'll rush him...

Harry nods and checks his weapon.

LESTER: Very simple. Just aim and pull the trigger.

Harry moves forward.

LESTER: No. I'll go in first. If he survives me, you'll be the Nerva's last hope.

The door swings opens behind the Cyberleader to reveal Lester brandishing his Cyber-gun. The intense G-force caused by the Nerva's continued acceleration makes it difficult for him to maintain his footing: Get back! Lie down!

The Cyberleader raises its weapon and fires, shattering Lester's gun. The blast throws Lester back against the wall where he falls unconscious. The Cyberleader raises its gun a second time to deliver the coup-de-grace, but it rocks unsteadily in the intense vibration. Seizing his chance the Doctor rips the Cybermat from the dead Cyberman and clamps it down hard on the Cyberleader's chest unit. A shower of fine gold dust plates the Cyberleader's breast plate and helmet, but a flash of its massive hand shatters the Cybermat and it advances on the Doctor. Harry hurls himself into the control room and fires point blank at the giant, doing little to halt its progress. He fires a second time directly into the softening chest unit and the Cyberleader, his strength failing, topples slow motion-like and slams into the deck, causing the room to shake all the more. Harry lunges forward, gun at the ready, but the Cyberleader, its softened helmet a mishapen lump, is quite dead.

COMMANDER (yelling): Fire the retros!

DOCTOR: Not yet. We'll never brake her now. We'll have to try and skim the surface.

Sarah topples into the room, the whole space ship shaking and juddering with the exponential speed. The roar from the engines makes speech almost impossible.

HARRY: Ninety seconds to go.

COMMANDER: Fire the retros.

DOCTOR: Not yet!

The surface of the asteroid now fills the entire window.

HARRY: Sixty seconds...now Doctor?

DOCTOR: No.

HARRY: Thirty...

COMMANDER: We're going to hit: Fire them!

The Doctor actually appears to he enjoying himself, a manic gleam in his eye.

HARRY: Fifteen seconds...

The Commander instinctively covers his face with his arm. Sarah and Anitra huddle by the console.

DOCTOR: **Now!**

The Nerva appears to almost hit the surface of the asteroid. There is a spurt of flame from the underslung retros and the spaceship glides away from the surface, like a smooth stone skimming water.

The Commander slowly lowers his arm. The roar of the rocket motors has struck a different, quieter note and he looks ahead incredulously. The view from the control room is open space - there is no sign of the asteroid.

Harry, Anitra, Sarah and Lester also gaze ahead, the tension evaporating as they start to smile with relief.

SARAH: What happened?

DOCTOR: We just bounced off the surface a little.

SARAH: You know. I believe you really enjoyed that!

DOCTOR: I believe I did! Here Commander, this is rightfully your place - your ship.

He rises and stands aside. The Commander eases into place at the console, his eyes seeking the flight pattern shown on the indicators.

COMMANDER: Feel well enough to man the engines, John?

LESTER: Well enough...

He looks at Anitra: If you'll help?

The Doctor beckons to Sarah and Harry: Time we were off.

ANITRA: How can we ever thank you?

COMMANDER: Yes Doctor, what can we do?

Doctor: Two things. One, there is a colony of forgotten men I found on that asteroid. They need help - fast.

COMMANDER: We'll land and take them off. They can help crew the Nerva until we're relieved. What else?

DOCTOR: You could tell me where you've stashed the TARDIS.

COMMANDER: In my cabin.

Harry and the Doctor exchange glances.

HARRY: That explains why we never came across it!

DOCTOR: Thank you for looking after it.

COMMANDER: But I never could get that darn door open!

Cut to linking scene in the TARDIS.

THE END ■

Over the years many legends have grown up surrounding the 'abandoned stories': those DOCTOR WHO scripts, from *The Masters of Luxor* to *Alixion*, that never made it to the screen. **Anthony Brown** investigates an area of interest to fans and television historians alike.

The Death of Yesterday

IN THE BEGINNING...

RIGHT FROM THE START, there have been DOCTOR WHO stories which didn't make it. In fact, even before the start, as the first unused scripts for the series were produced before it had even received that name.

These scripts were written by C.E. 'Bunny' Webber for Rex Tucker, who had been appointed to oversee the development of Sydney Newman's brainchild in early '63. Webber's four-parter described how two teachers, investigating the background of one of their pupils, became involved with the mysterious Doctor, whose space-time machine whisked them off into an adventure in which they were only an inch tall (an idea later reused in Louis Marks' *Planet of Giants)*. Tucker rejected these scripts because he felt them to be too cerebral for the series (he disliked the DOCTOR WHO concept intensely, and once commented that Webber was altogether too good an author to write down to the level required!). Some concepts from Webber's scripts, for the first episode at least, did survive in the replacement, *An Unearthly Child*.

An Unearthly Child, like Anthony Coburn's other script, *The Robots*, was commissioned before Verity Lambert joined the series, and it too would have been abandoned had any replacement been available (Terence Dudley was approached to write a script, though he was never formally commissioned). Instead it was *The Robots*, later renamed *The Masters of Luxor*, which became the first 'proper' serial to be abandoned. In this, the 'ship' was brought down onto a dead planet. Exploring, the Doctor and his companions discover a city filled with service robots and supervisors, the Derivatrons, which had become inactive after the abandonment of the city (once used as a penal colony by the 'scientific masters of Luxor'), as there was no-one to give them orders. The robots' creator, Tabon, had constructed an artificial humanoid, the Perfect One, capable of independent thought to provide them with a purpose, draining life from the prisoners in order to give 'him' life.

Anthony Coburn's widow, Joan, has stated that *The Masters of Luxor* was abandoned because the production team didn't want to do stories about robots (adding that they then replaced it with *The Daleks*, and "if they're not robots, I don't know what are...") Considering Sydney Newman's prohibition on bug-eyed monsters which almost saw *The Daleks* stopped, this might well explain the dropping of *The Robots*, whose vaguely STAR TREK-like computer paranoia was the stuff of every sci-fi B-Movie of the time, but it also included an underlying air of religious belief as to the folly of man's attempts to assume God's place as creator (akin to that inherent in Mary Shelley's *Frankenstein*) which runs counter to the generally secular ethos David Whitaker was developing for the series. To say that *The Daleks* replaced *The Masters of Luxor* is probably inaccurate, because *The Mutants* (as it was then known) was the fourth storyline commissioned (after the two Coburn stories and John Lucarotti's *A Journey to Cathay*), around a month before *Masters* was delivered in September '63, but it was certainly abandoned in favour of *The Daleks* (whose commissioning must have indicated some unhappiness with Coburn's storyline).

SETTLING IN...

The next story to go was Malcolm Hulke's *The Hidden Planet*, which is usually claimed to have been the planned third serial, though it seems more likely that it was intended to follow *Marco Polo* (maintaining the historical/science fiction alternation of the first season). Not only was *Marco Polo* commissioned first, but *The Hidden Planet* appears not to have been abandoned until late January '64 (giving the lie to suggestions that it fell victim to budgetary troubles during the early planning of the series), by which time its supposed replacement had already begun recording (and, as *Inside the Spaceship*, it was listed as the intended third serial as early as November '63).

Whatever the case, by early '64 the series appeared to be very short of workable scripts - *The Keys of Marinus*, which did eventually follow *Marco Polo*, was not commissioned until February '64, less than a month before it entered the studio. This serial was itself commissioned in place of another Nation script, *The Red Fort* - a historical set amidst the events of 1857's Indian Mutiny - which was commissioned in September '63.

It was, perhaps, inevitable that Malcolm Hulke should write for DOCTOR WHO. Working with Eric Paice, he had written *Target Luna*, the ATV serial whose sequels - *Pathfinders in Space, Pathfinders to Mars* and *Pathfinders to Venus* - have been regarded as the prototypes to DOCTOR WHO. But *The Hidden Planet* probably predates even these serials, as Hulke and Paice submitted a six part serial entitled *The Mirror Planet* to BBC editor Andrew Tyrell in April '58, and its very title implies that *The Hidden Planet* was based on this. This story was also set on another Earth orbiting on the far side of the sun (an old SF idea, best used on-screen by Gerry Anderson in *Doppelganger - Journey to the Far Side of the Sun*). As in the Anderson film, this other Earth, located 'beyond the sun'(the title often mistakenly attached to *Inside the Spaceship*, aka *The Edge of Destruction*), was populated by doubles of the people of our Earth (presumably including Ian and Barbara). The two worlds were not totally identical however - on the mirror world four-leaf clovers were common and

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the birds flew backwards. Another difference can perhaps be inferred from the title of episode two - *The Year of the Lame Dog*.

Whatever the troubles which led to *The Hidden Planet*'s postponement, they were clearly not thought to be insurmountable as the serial was not abandoned for good until October '64. Hulke resubmitted it the following year only to have it rejected, along with another idea entitled *Britain AD408* (a historical, set around the time that the Roman Empire admitted that it could no longer defend Britain against attacks, and which might have examined the themes of colonialism that Hulke was later to consider in his Pertwee era scripts), by new script editor Dennis Spooner in April '65.

A TIME OF CHANGE

Few if any scripts seem to have been abandoned over the following few years, until the changing production teams of the third season caused the loss of John Lucarotti's *Erik the Red*, a travelogue historical in the *Marco Polo* tradition. Stranded by a malfunction of the TARDIS in tenth century Greenland, the Doctor cons the viking Erik into journeying to Newfoundland where he can obtain the ores he needs to repair the ship. Having got there, however, Erik decides to stay in Vinland (as the vikings dubbed America), until the Doctor, exploiting a peculiarity of the local tidal system, demonstrates his control over the seas and scares him into returning home. At the request of Donald Tosh this was replaced by *The Massacre of St Bartolemews Eve*, a script Lucarotti never personally liked.

Shortly afterwards producer John Wiles controversially left the series, his idea for a story called *The Face of God* never realised, and Donald Tosh tendered his resignation in sympathy. Incoming script editor Gerry Davis soon found himself dealing with a major crisis which had developed over a script by newcomer Brian Hayles. Hayles had submitted a number of ideas to Donald Tosh, beginning with *Doctor Who and the Dark Planet* in February '65. This was followed nine months later by *Doctor Who and the White Witch* and *Doctor Who and the Hands of Aten*, which were rejected by Tosh shortly before his departure in January 66 as he felt they would not be in keeping with the direction he understood Davis was keen to pursue. It was around this time that *The Celestial Toymaker*, Hayles' first script, was delivered, and it was shortly before recording began in March that the trouble began. Hayles' script had used situations drawn from the play *George and Margaret*, written by BBC drama head Gerald Savory (later author of the BBC's *Count Dracula*, which forced the abandonment of Terrance Dicks' *Vampire Mutations*). Savory withdrew his permission for their use late in the day, and with Hayles busy on other projects Gerry Davis had to rewrite most of the story himself. (Wiles felt that the end result removed the very points which he originally decided made the script worthy of production). Despite these difficulties Hayles was commissioned to write *The Smugglers* soon after, though a second idea submitted simultaneously entitled *Doctor Who and the Nazis* was rejected in June '66, possibly due to the existence of another second world war story, *Operation Werewolf*, written by Robert Kitts and director Douglas Camfield (see pages 93-97).

Backtracking a little to the spring of '66, the impression one gets is of a wholesale massacre. In searching for a new direction for the ailing series, Davis had declared an open house on submissions soon after his arrival and then spent the next few months rejecting ideas left, right and centre until he found the approach he wanted. David Whitaker had a complex story called *The New Armada* rejected in January, and George Kerr, a writer who also worked on the abortive first version of COUNTERSTRIKE around this time, submitted three ideas; *The Heavy Scent of Violence*, *The Hearsay Machine* and *The Man from the Met* in April '66, all of which were rejected in June. Thrown out at the same was William Emms' *The Herdsmen of Aquarius*, a holdover from the Tosh/Wiles regime concerning Venusian flying saucers which are harvesting flocks of Loch Ness Monsters. Donald Cotton is also reported to have been co-author of Emms' *The Imps*, a story about telekinetic aliens whose presence causes the germination of a spore carried to an isolated space port into a race of hostile triffid-like plant creatures, which eventually became one of the Severn House adventure game books *Mission to Venus*, and was within an inch of production in 1966 until illness prevented Emms from completing the script. Emms also submitted an outline entitled *The Harvesters*, which was to reappear in 1970.

The writers contacted during this period were to provide the scripts for most of Patrick Troughton's first season. First to reach the screen was Ian Stuart Black, whose work on *The Savages* led Davis to ask him to rewrite *Doctor Who and the Computers* (televised as *The War Machines*), a script written by BBC staff writer Pat Dunlop from an idea by Kit Pedler. (Despite popular myth, Dunlop had nothing to do with Pedler's later idea, *The Tenth Planet*). Ian Stuart Black then went off to ADAM ADAMANT LIVES! for a while, before returning with *Doctor Who and the Spidermen* in November '66. This script was then retitled *The Macra Terror* when the production team, remembering *The Web Planet* two years before, changed the nature of the aliens, though the dialogue remained unaltered. Unhappy at this, Stuart Black did not return to the series until 1970, when he submitted a storyline entitled *The Space War*, which was not to reach the screen.

Geoffrey Orme submitted two stories during this period; *The Evil Eye* and *Doctor Who Under the Sea*. The former was rejected while the latter was commissioned as *The Fish People*, eventually reaching the screen as *The Underwater Menace* when a replacement was needed for *The Imps*.

A story which contributed to the abandonment of the Spaceport serial was *The Faceless Ones*, which saw the return to the series of Malcolm Hulke with a new partner, David Ellis. Ellis had also submitted a number of solo ideas in April '66. The storylines for *The Ocean Liner* and *Doctor Who and the Clock* were rejected that month, while *The People Who Couldn't Remember* seems to have reached script form before it was abandoned in June. This was followed by *The Big Store*, which evenually developed into *The Faceless Ones*. As originally outlined, yet another TARDIS malfunction forced the Doctor to land in an early seventies department store, in the hope of finding electronic spares he can use to repair it. The store is being used as a base for aliens who are ferrying in more of their kind and disguising the unprocessed, faceless creatures as shop dummies, one of whom was to have attacked Polly at the end of episode one. After its transformation into *The Faceless Ones*, the story received one final rewrite when Innes Lloyd requested that Ben and Polly's role be reduced to cameos so as to showcase the (projected) new companions, Jamie and Samantha Briggs.

THE TROUGHTON FINALE

Once again the series settled into a new style, and the number of unused scripts decreased - until chaos engulfed the sixth season. Of the seven serials eventually shown that year, only *The Dominators*, *The Mind Robber*, *The Invasion* and *The Seeds of Death* appear to have been part of the planned season from the word go, and many of these were changed late in the day. *The Dominators* began life as the six-parter *The Beautiful People*, which was so heavily rewritten by script editor Derrick Sherwin that Mervyn Haisman and Henry Lincoln removed their names from it, while Sherwin's (uncredited) single episode filler, *Manpower*, was combined with Peter Ling's *The Fact of Fiction* (initially submitted as a six-parter and then shortened to four episodes) to form *The Mind Robber*. It has been suggested that both *The Invasion* and *The Seeds of Death* were expanded beyond their natural lengths, and the fact that the BBC script unit records list Terrance Dicks as co-author of *The Seeds of Death* 4-6 (the source of the credit on the BBC video) supports this. It also seems likely that *TheWar Games* was originally commissioned as (possibly) a four parter - Malcolm Hulke had been asked for a script by October '68 (see *The Drama Scripts Classified List)* - but it eventually reached the screen as a ten-parter now jointly credited to Terrance Dicks.

This leaves about fourteen episodes (three serials) unaccounted for. Victor Pemberton is said to have submitted *The Eye in Space,* while another is known to have been Dick Sharples' comedy *The Prison in Space* - a female domination serial remarkably similar in concept and style to THE TWO RONNIES' *The Worm That Turned* - with actors such as Arthur Mullard cast according to the scripts. It was abandoned after the first episode reached the production office, though Sharples did not hear of this until he had completed the entire script, a fact which left him less than amused. Shortly afterwards Sharples was commissioned by Derek Ingrey to write for the BBC's COUNTERSTRIKE, and his episode, *The Mutant,* is one of the strongest scripts for that series. Another of the better COUNTERSTRIKE authors, Paul Wheeler, also had a DOCTOR WHO story commissioned over the summer of '68, entitled *Doctor Who and the Dream Spinner,* which appears not to have got very far before being abandoned. Several other ideas were also considered for inclusion in the sixth season, some of which were resurrected the following year.

The arrival of Robert Holmes at this time was almost providential. Holmes had submitted a script called *The Space Trap* to the BBC2 science fiction anthology series OUT OF THE UNKNOWN. However, the impending third season was relying almost entirely on scripts left over from the first two, and Holmes' script was passed onto Terrance Dicks who developed it in his spare time 'just in case', and with the season falling apart as he watched, *The Krotons* was rushed into production in place of *The Prison in Space* and Holmes was commissioned to write *The Space Pirates,* while Dicks and Hulke began work on the ten-part version of *The War Games,* filling the gap left after a six-part story by Derrick Sherwin was abandoned.

COMING DOWN TO EARTH

The opening serial of Jon Pertwee's first season was originally to be a Yeti story, set in a Scottish castle sealed off with a forcefield, and to have ended with Jamie McCrimmon taking over as Laird. Unfortunately the row over *The Dominators* killed this idea early on, and it was replaced by Robert Holmes' *Spearhead from Space* (working title *Facsimile).*

Of the revived season 6 script ideas, one of these was William Emms' *Vampire Planet,* a development of *The Harvesters* storyline he submitted in 1966. This described how a rogue planet enters the solar system sending down probes, the Harvesters, to Earth. They remain inactive until the Doctor cuts his way into one, at which point man-machines called Roboes are sent down to protect the Harvesters. The planet is finally forced to withdraw its forces when the Brigadier threatens it with a nuclear missile bombardment. Perhaps not surprisingly, this was not developed beyond the basic storyline, though Emms submitted two more ideas, *The SCI* and *the Zeldan,* in the early eighties.

Two stories which came closer to production this year were *The Cerebroids* and *The Shadow People.* The former was a six-parter written by Brian Wright, now a BBC script editor working on series such as THE MEN'S ROOM, which was eventually abandoned in June '70, while *Doctor Who and the Shadow People* was a seven-parter by Charlotte and Dennis Plummer. The other two slots in the season were taken by *Doctor Who and the Silurians* and *The Ambassadors of Death.* The latter was another left-over Troughton, which had begun life as *Invaders from Mars.* By late '69 it had become *The Carriers of Death,* but still wasn't working. It was at this point that Malcolm Hulke was asked to carry out one further rewrite, though myth relates that David Whitaker was not told of this. Another point of interest is that BBC records suggest that Hulke and Terrance Dicks carried out the rewrite together, and that only episodes four to seven were changed. This would explain slight inconsistencies in the plot.

Another serial with a long gestation period was *The Claws of Axos.* This went through several incarnations, ranging from four to seven episodes, and was at various stages known as *The Friendly Invasion, The Gift* and *The Axons,* and each of these had a different project number suggesting that they were separate stories. The most likely explanation is that they are all stories from which elements were drawn to form the eventual *Vampire from Space,* which became *The Claws of Axos* for season 8.

Several serials were considered for inclusion in season nine. One of these was a storyline from the pen of Godfrey Harrison, for many years the writer of the live radio comedy A LIFE OF BLISS, which starred George Cole for most of its run. He also wrote for the ATV HANCOCK series, as did Terry Nation, Dennis Spooner and Richard Harris (of ADAM ADAMANT LIVES!). His somewhat eccentric writing methods may explain why his script was never used (he often required a crisis before he could deliver a script - the cast of A LIFE OF BLISS have often recounted how recordings would end fifteen minutes into the programme as the script ran out!).

Other possible ninth season serials incuded Ian Stuart Black's *The Space War,* a storyline which was commissioned in October '70, and Bill Strutton's *The Mega,* which had been developed down to the last detail in consultation with the production team, before they decided they didn't want it after all. Intriguingly, script unit records also claim that Robert Sloman was commissioned (in May '71) to write a serial called *The Daleks in London,* which was renamed *The Time Monster* in December. Terrance Dicks puts this down to "crossed wires". It was around December '71 that the row over the unauthorised use of the Daleks in *Day of the Daleks* broke, and under the terms of the settlement reached between Roger Hancock (Terry Nation's agent) and the BBC, Nation was given first refusal on all future Dalek stories. Had a Dalek story by another author already been in the pipeline, this would have forced its abandonment.

With Terry Nation's return to the series, the writing staff for the rest of the Pertwee era was fixed and there was only one more rejected story before the arrival of Robert Holmes as script editor. Ironically this was *The Automata,* by Holmes himself, which was rejected in January '73, a month before he submitted *The Time Fugitive,* which became *The Time Survivor* and finally *The Time Warrior.*

RETURNING HOLMES...

The first 'new' author to work on the series in the Tom Baker era was brought in not by Holmes, but by Terrance Dicks. John Lucarotti had written for the Dicks/Letts science fiction series MOONBASE 3 the previous year, and was commissioned to write *The Ark in Space* on the strength of this, despite being resident in the Mediterranean. As his scripts - concerning a species called the Gelf which was subdivided into headless bodies and bodiless heads (and which, in the Hartnell tradition, had individual titles, including *Puffball* and *Golfball*) - arrived, it became obvious that they were not going to work, leaving Robert Holmes to write a four-part replacement while the OB sessions (intended for scenes set in the stretches of countryside preserved within the Ark) were handed over to Bob Baker and Dave Martin for use in *The Sontaran Experiment,* recorded before *The Ark in Space.*

As with the directors of this period, other vintage authors were asked to return to the series during this period. Dennis Spooner contributed a storyline entitled *Nightmare Planet* in January '75, which remained a possibility for most of that year. Bearing in mind Spooner's later comments, this outline probably floundered on the more 'interventionist' nature of Tom Baker's Doctor compared with Hartnell's. Terrance Dicks also had a story, *The Haunting*, rejected in late '74, not long after *Robot* was recorded, and this may well have been an early version of *The Horror of Fang Rock*, which would explain Louise Jameson's recollection that it had been written for Sarah Jane Smith. One other script to undergo major changes at this time was Gerry Davis' *Return of the Cybermen* (an adaption of which precedes this feature).

But more significant perhaps are the number of genuinely new authors commissioned after Holmes' arrival. No details have emerged of Christopher Langley's script of early '74 or Basil Dawson's of two years later, while Eric Pringle was commissioned for a two-parter called *The Angurth* in August 75. Pringle returned to the series almost ten years later with a Dalek story called *War Game*, which eventually became *The Awakening*.

That Pringle was commissioned for a two-parter sheds light on one enduring controversy about the thirteenth season. Although Robert Banks Stewart maintains that he initially wrote *The Seeds of Doom* as a six-parter, persistent rumours have suggested that the first two episodes were written by Robert Holmes and Douglas Camfield. That a two-part story was commissioned would seem to confirm suggestions that *The Seeds of Doom*, which was pushed back from fifth (four-part) to sixth (six-part) place in the thirteenth sason when *Terror of the Zygons* was held back from season twelve, began as a four-parter and was expanded when *The Angurth* was abandoned.

Holmes' change in approach was to have one major casualty - there would no longer be a Dalek story each year. In view of this, it is interesting to note that Terry Nation submitted several ideas after delivering his script for *Genesis of the Daleks* which were not used. The first of these was *The Enemy Within* submitted in November '74, which was followed in February '75 by *Return to Suknan* (spelling uncertain). Two weeks later he submitted *The Kraals*, and it seems likely that the presence of the Daleks in one or both of the earlier ideas accounts for the persistent rumours that *The Android Invasion* began life as a Dalek story.

Perhaps as a result of Douglas Camfield's involvement in *The Seeds of Doom* rewrite, he was commissioned soon after to write a Beau Geste parody, in which warring alien chieftains chose the Sahara as a battle ground. This sword and sorcery tale, which was to have been Sarah Jane Smith's final, terminal, appearance would have ended with the journalist receiving a military burial at the Foreign Legion fort. Intriguingly, rumours of Sarah's death were endemic among the staff of the CEGB during the filming of her eventual departure at their power stations! Almost ten years later, following Camfield's death, some thought was given to the possibility of producing his script.

The most famous lost story of the Williams era - *Shada* excepted - was *The Witchlords* (aka *The Vampire Mutations*) which was to have opened the fifteenth season, and which eventually reached the screen three years later as *State of Decay*. The story behind this and *The Killer Cats of Ginseng*, which was to have closed the season, is well documented. *Killer Cats* concerned the other species native to Gallifrey, a race of giant cats with a penchant for gladitorial contests. The story was abandoned when David Weir's scripts - which included scenes set in a giant, Wembley-sized stadium filled with blood-thirsty cats - proved quite beyond the BBC's budget, even before *Underworld*'s designer had built his very pricey spaceship! Only one script is known to have been abandoned from the sixteenth season - an idea Chris Boucher was working on when he was informed by Ronnie Marsh, Head of Series at the BBC, that he could not contribute to Doctor Who while working on Blake's 7.

THE HITCH-HIKER'S GUIDE TO RINGING THE CHANGES

Douglas Adams, whose debut script *The Pirate Planet* was itself almost abandoned (and whose *Doctor Who and the Krikkitmen* finally made it into print as *Life, the Universe and Everything*), made a determined effort to widen the range of contributors to the series. It is believed that he approached both Richard Stilgoe and Tom Stoppard, while Allan Prior, Alan Drury and John Lloyd were commissioned for *The Doomsday Project* in February '79. Allan Prior is notorious for writing the Blake's 7 episode *Animals*, while John Lloyd, aside from novelising Softly Softly episodes, had been the co-author of episodes five and six of The Hitch-Hiker's Guide to the Galaxy (radio version only), and his material is some of the best included in the series. Shortly before his departure, Anthony Read had commissioned a generally light-hearted Robin Hood story in which the Doctor, siding as usual with the under-dogs, eventually discovers that Robin is the villain! Another script with a similar setting commissioned during this period was *Erinella*, by regular Who director Pennant Roberts. *Erinella* was set on a world not unlike medieval Wales and was a complex tale concerning sorcery and time travel. It is reputed to have opened by showing the court poisoner preparing a draft to be given to the king. The Doctor is present at around this time and, walking through the Glade of Forgetfulness, loses both his memory and his scarf. Returning to Erinella to retrieve the latter, he arrives too soon and is suspected of the king's murder. Further confusing matters are the dragons living in the woods. Erinella was not produced during Douglas Adams' time on the series and despite a number of rewrites, his successor Christopher H Bidmead was never happy with it.

SCIENCE FICTION, DOUBLE FEATURE

Christopher Bidmead brought yet another fresh approach to the series, and this in turn led to the new writers of the Williams era fading away. Last of these to go was David Fisher, who submitted *Avalon* in December '79. This appears to have been the story he described in DWM concerning the Psychonauts, time travellers who create a break in the space-time continuum through which a monster emerges. Fisher had, of course, earlier written *Gamble with Time*, which was eventually adapted by Williams and Adams into *City of Death*.

One of the new authors brought in by Bidmead had, however, been submitting ideas to the production office for some time. Andrew Smith's first recorded submission was *The Secret of Casius*, which was rejected by Antony Read in August '78 with the note that Andrew was clearly a bright prospect for the future. This potential was eventually realised when *The Planet That Slept* was commissioned by Chistopher Bidmead, finally reaching the screen as *Full Circle*. After the transmission of *Full Circle* Smith contributed another four part storyline, *The Torson Triumvirate*, and was later commissioned to write a two-part (in forty-five minute episodes) outline called *The First Sontarans* in early '84, for possible inclusion in Colin Baker's first season.

As a result of Christopher Bidmead's request for hard SF stories at a London SF society lunch, Starburst movie critic John Brosnan submitted an outline in which the TARDIS lands in the BBC car park, allowing Doctor and Tom Baker to work together in defeating a menace to the human race. Not surprisingly, Bidmead didn't think this quite what he wanted.

The most infamous non-story of the season was *Sealed Orders* by Christopher Priest, which was eventually replaced by *Warriors' Gate*. All sorts of rumours have circulated about its content, including suggestions that it included a combined Cyberman/Dalek attack on Gallifrey (which seems unlikely), and that it reintroduced Leela to the series (which was probably the case). According to Priest himself, he had initially been approached to write for the series by Douglas Adams and eventually agreed to contribute an outline after the SF society lunch mentioned above. *Sealed Orders* was based around a time patadox which produced several TARDISes and a spare Doctor (who was killed off during the course of the plot), but had to be abandoned when the overall shape of the season changed. In compensation for this, Priest was commissioned for a second four-parter, *The Enemy Within*, but this was dropped in favour of *Earthshock* when he reportedly "fell out with the producer". *The Enemy Within* was a complex piece of science fiction (reputed to reveal that the TARDIS is powered by a huge octopoid creature at its core), but went through so many rewrites that it became, in Priest's words, "just another DOCTOR WHO story". The whole experience left him rather depressed, and never having received a written apology for the way he was treated he decided to have nothing more to do with DOCTOR WHO.

A similar fate probably befell Tanith Lee's story commissioned in February '81, though, on the basis of her BLAKE'S 7 scripts, it possibly fell foul of the "No hanky-panky in the TARDIS" rule. Lee was not the only BLAKE'S 7 author approached by DOCTOR WHO after that series' demise - Bill Lyons, author of *Games*, provided an idea in late '81, while Rod (*Assassin)* Beacham was commissioned to write *Hebos* a year earlier. This was followed in May '82 by another script (or to be strictly accurate a script and three episode outlines) called *Poison*.

John Flanagan and Andrew McCulloch, then notorious for *Meglos* and now famous for BBC2's *Sleepers*, were also commissioned to write for the nineteenth season, in August '80. *Zeta Plus One* (aka *Project Zeta Plus* and *Project 4G*) would have been the fifth Doctor's debut, and was set in a double planet system inhabited by the Hawks and the Doves. The Hawks want to test a star-busting weapon, but need minerals from the Dove planet to shield it from the sun's heat en route. This story was abandoned after Flanagan and McCulloch resisted John Nathan-Turner's dictate that the Master be included. Its replacement came from the pen of Christopher H Bidmead himself and was initially commissioned in April '81 under the title *The Visitor*. Bidmead evidently had a penchant for similar titles, as his next storyline began life as *The Wanderers* in August '82 before becoming *Frontios* three months later.

The nearest the series came to producing literary science fiction during the Davison years were Christopher Bailey's two transmitted scripts. Bailey (not a pseudonym as some have suggested - he had previously written scripts for BBC1's Birmingham based PLAY FOR TODAY season *Second City Firsts*) submitted two more ideas after *Snakedance*. *Manwatch* was commissioned in August '82, while *Children's Seth* followed a year later, though whether either of these involved the Mara is unclear. Also commissioned in August '83 was *Livantion* by Brian Finch. Finch was at the time writing for BERGERAC, and had previously contributed to the first season of THE TOMORROW PEOPLE. Like Pat Mills' frequently postponed *The Space Whale* - the first script commissioned from an author who had earlier submitted several ideas which were recycled into DWM comic strips, including *The Iron Legion* and *The Star Beast* - this was never to reach the screen.

CANCELLATION EFFECTS...

The '85 cancellation saw a large number of scripts scrapped, though not entirely abandoned. Graham Williams' *Nightmare Fair*, Wally K Daly's *The Ultimate Evil* and Philip Martin's *Mission to Magnus* are all familiar thanks to Target's Missing Episodes series. The original season twenty-three also included Christopher H Bidmead's *In the Hollows of Time* (aka *Penecasata)* commissioned in November '84, Peter Grimwade's *League of the Tancreds* (August '81), Ian Marter's *Strange Encounter* (aka *Volovox*) - which is reputed to have concerned hospital overcrowding - and an outline from Chris Boucher.

Also in circulation around this time was Johnny Byrne's *The Guardians of Prophecy* (sometimes referred to as *The Place of Serenity)*. A sequel to *The Keeper of Traken*, this was set on another planet in the Benign Union of Traken and explained the origins of both the Melkur and the Source. *The Guardians of Prophecy* was written in July '83, soon after the recording of *Warriors of the Deep*, which led directly to another abandoned serial. *Doctor Who and the Macromen* (also known as *The Macros*), was written by Ingrid Pitt and her husband Tony Rudlin after her appearance in the above serial, and was based around the second world war Philadelphia Project, which attempted to make a battleship radar invisible and, according to this story, attracted the attention of microscopic aliens. (The project also inspired the American film *The Philadelphia Experiment*.) Only the first episode of this story had been written before the cancellation broke, though Ingrid Pitt had, until then, been sufficiently confident of its use to include it in her resume.

Almost immediately after the cancellation, Pip and Jane Baker were commissioned to write a four-part (25 minutes per episode) story called *Gallifray* (sic). Robert Holmes, on the other hand, had been commissioned to write *Yellow Fever* two weeks earlier, the Autons/Singapore story often described as *Return of the Autons* and *Made in Singapore*, for which Holmes completed an outline but no scripts. He was then asked to write *Wasteland* in October '85, by which point the structure of the season had been determined, with the plan then being that the Valeyard should present three sections of evidence to the court - past, present and future - in the tradition of *A Christmas Carol. Wasteland* is listed as written off by the BBC but was probably an early version of *The Mysterious Planet*. This was then followed by *Time Incorporated*, commissioned in February 1986, three months before Holmes' death. This was Holmes' version of the final two episodes of *The Trial of a Time Lord*, later completed by Eric Saward, which would have left both the Valeyard and the Doctor trapped in the time vent through which the Valeyard had hoped to destroy the Time Lords at the season's end, leaving open the possibility of recasting the Doctor.

Holmes' conclusion was intended to follow on from Christopher H Bidmead's ominously titled *The Last Adventure*, which had been commissioned some months earlier, and whose remaining episodes were eventually replaced by *Terror of the Vervoids*. In the meantime, however, a number of other possibilities were considered for this slot in the season. Jack Trevor Story submitted an entry, while David Halliwell's two-part *Attack from the Mind* had an interesting concept, but its plot appeared to consist of a series of WHO cliches strung together, while PJ Hammond's *Paradise Five* connects its plot far more closely to the Trial scenes than any other segment of the season, and sets up a number of plot threads to be pursued later which hint at a radically different interpretation of the Valeyard from that shown on screen (in particular the idea that he has a companion and mistress).That after almost eighteen months of planning and the commissioning of a good dozen scripts season twenty-three was eventually completed by the only authors capable of writing a script within the deadline cannot have given the BBC much confidence in the series' then production team.

Andrew Cartmel's arrival saw the number of unused scripts decrease, with leftovers used in the following season (though authors have frequently had to submit several ideas before receiving a commission). Hence it seems likely that *Alixion*, by Robin Mukherjee (who followed Cartmel to CASUALTY the following year) would have formed part of season twenty seven, while others under consideration included a three-parter from Marc Platt (*Cat's Cradle*, aka*Time's Crucible?)*, an idea from Ben Aaronovitch, and a lovecraftian tale by David McIntee set in 1927 called *Avatar* (which, like *White Darkness*, featured a character called Howard Phillips). *Alixion* therefore has the honourable distinction of being the last in a long line of DOCTOR WHO scripts bought, but never used, by the BBC. ■

One such abandoned story was penned by **Douglas Camfield** with co-author **Robert Kitts**, who explains the origins of the unrealised...

Operation Werewolf

DOUGLAS CAMFIELD AND I originally went to Verity Lambert, the first producer of DOCTOR WHO, with an idea for a script for the show, but when we had done the outline and brought it back she had left and Innes Lloyd was in charge.

Incidentally, it was in 1963 that I met William Hartnell, just before he had accepted the role of the Doctor. Terry Frost, one of the reporters I was working with in Southern Television, was a friend of Hartnell's and had been in the army with him during the war, in fact they had been together at the battle of Monte Casino.

During June or July of 1963, as we were doing a story in Sussex, near where Bill was living, Terry said, "Let's go visit Bill", and we went and had tea with him. He was a marvellous character. We talked about his time in the army and his films including **This Sporting Life**, and then he said, "I've been offered this BBC thing - a sort of mad scientist in kid's programme involving science fiction". We asked him to describe it and he said it was something like H.G.Wells with a time machine. He then asked us if he should do it, especially since he'd just done **This Sporting Life**, and we both said yes. It was certain that he was dithering about it as he felt he should move on to more serious roles and this appeared to be a step backwards.

I had also worked with Patrick Troughton in one of our production courses when we got him in to do one of our little plays. A wonderful man, no matter what the budget was or who the person was he treated you in a very professional way, and he helped young directors to learn their craft.

Douglas Camfield I first met right back at the beginning, when he and I both joined the BBC in September 1959. He had also been to art school, but he then joined the Guards following in his father's footsteps so he had this unusual military background as well. We both started in the cutting room but he soon went off onto the studio floor because he was desperate to direct drama, but due to the snobbery you could only direct drama if you had been to Cambridge or Oxford. Someone like Waris Hussein was privileged as he went straight in from Oxford to direct, but Douglas, who had been in the BBC a couple of years, had to work on the floor. There was a lot of bitterness because of this, but on the other hand as the saying goes you learn your craft from the ground up.

Douglas was the most professional director I have ever met, that was his nature. He was very meticulous; a perfectionist. Because he had come up from the floor he knew every technical job that existed. He had this technical command and when he got a script he would go through it and mark it up, not just for every camera (up to six could be used) but every camera move, every camera shot and every lens the camera used (in those days there were no zoom lenses, you had to change lenses to get different shots). I used to sit with him and watch him work on a table at home with matchboxes for cameras and bits of string! So when you went into rehearsal with Douglas, everything was worked out!

He was very good with actors as he was a very sympathetic person. That was Douglas' greatest forte; he was a great technical director but he also had great rapport with his actors. He always talked quietly, he never shouted, and he would always make everyone feel that they were the single most important person. He managed to convey to everyone his great enthusiasm for what he was doing - he did not believe that DOCTOR WHO was a silly, cheap thing.

He also brought to bear his great love of the cinema and I found that we both loved American films of the '40s and early '50s. We loved westerns like those of Randolph Scott and, of course, the Clint Eastwood spaghetti westerns, which at that time were highly unpopular with the intelligentsia. What Douglas did was start shooting television in the way you would do film; the framing, the lighting and the camera angles. He was one of the first to set cameras right down on the ground and to use ceilings, because in most TV you did not see ceilings because of the lights.

Many of his new techniques showed very well in *The Daleks' Master Plan*. It was a great achievement and one of the best bits of television at that time; a superb production on a tight schedule.

Operation Werewolf was written in 1965. Douglas had been doing a long stint on DOCTOR WHO and he desperately wanted to do something else and, because I was in documentaries, I managed to get him in to do one of those **Play Of The Months** (it was a play by Aldous Huxley called **After Many A Summer**). It was a big thing for Douglas to do because as I said they were usually done by Oxford and Cambridge people. Douglas rang me up and said, "Robert, I do not think I can do this". He had lost his nerve. He said, "I've only ever done DOCTOR WHO, I can't..."

I said, "This is the same as DOCTOR WHO, do it like DOCTOR WHO - with excitement, pace." (It was science fiction, about this man who has lived 200 years).

After it was completed he said, "I'm going back to do a DOCTOR WHO but it's a terrible script" (I can't remember which it was) and I said,"Why don't you write one?", and he said, "Okay, you help me."

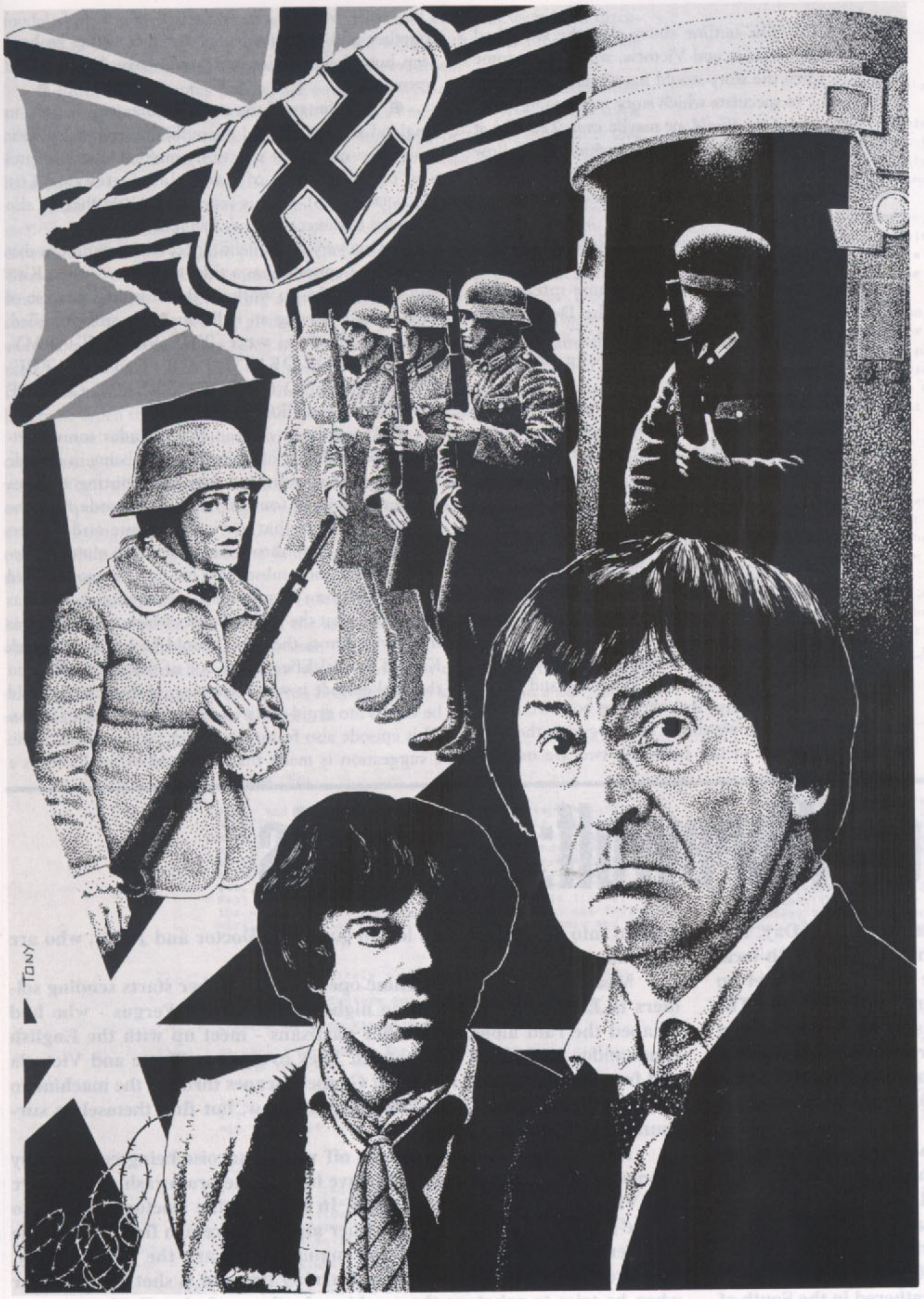
He had this fascination with the Nazis and so we decided we'd do something concerning the 2nd World War. Out of this grew the idea that the Doctor is trying to land the TARDIS on a Normandy beach in 1066 because he is writing a history of warfare on Earth, and as usual something goes wrong and he lands in 1944, six days before D Day.

• • • • • • • • • • • • •

Robert Kitts' television career began in September 1959 as an assistant editor in the cutting rooms of the BBC - "three years in the galleys, as it was then known" en route to becoming a director.

After a brief stint at Southern television, he rejoined the BBC on November 1st 1963, as the influx of new people was gaining momentum for the soon-to-be BBC2...

This feature, compiled by **Dallas Jones**, originally appeared in *DWB50*.



Artwork: Tony Clark

I had written scripts previously but Douglas hadn't. He was terrified of dialogue so I told him to forget the dialogue and that there was going to be a lot of action, but first let's get the structure right. So we sat down and started the story six days before D Day and we decided to write each of the episodes as a day. Then we worked out all the toing and froing in the story, who was being captured and the two basic locations in the story - England and France.

Having done all that we had a treatment. We would each play the various characters and we used an early tape recorder and played it back and got our secretaries to type it up. We would go through it like that and it would evolve.

The title of the story grew out of our interest in horror films plus looking for code names that had a German Teutonic feel to it. It was the code name used in the story. (Incidentally our crude method of matter transference was included for speed mainly as we couldn't have the characters continually flying to and fro!)

At treatment stage we were doing it with Verity Lambert's encouragement, and by the time we had the first draft done she had moved on and Innes Lloyd had taken over as producer. He was a very professional man but was a stickler for authenticity and ironically had been a member of the S.A.S. in the 2nd World War and knew everything there was to know about the D Day landing. Because of this he took an interest in the story and we never got to see the script editor.

We were given a brief from him on what to include to keep it in the continuity, for example which companions to use. He took the first draft outline and sort of tore it apart and then we went back and did a second draft outline which was detailed and he liked it. We then did a full draft script for episode one (it is probably lost forever in the BBC!).

Up till then we had done everything without payment. Then a number of factors occurred; there was a budget cut as I remember, Innes Lloyd left as producer, Douglas was taken off to do something else and I had to do something else as well and therefore it never got done. If we had gone ahead with it it would have been done almost immediately.

We had even considered casting by then. Douglas always had strong ideas of who he wanted to work on his productions. Francoise was to have been played by Jean Marsh whom Douglas had used before in DOCTOR WHO and liked. Dr. Fergus McCrimmon was to have been played by Finlay Currie and Jules Perrier was to have been played by John Bennett because he was very good with accents (I saw him recently in *The Talons of Weng-Chiang* and I thought he was brilliant).

I don't know anything about the Foreign Legion script he submitted later on because I had left the BBC by then, but he had this big thing about the Foreign Legion and one of the last things he ever directed was **Beau Geste**. I can remember after we had worked on Operation Werewolf, when I met him a year later, he mentioned he had not been well and that he had this heart condition and he had to have tablets and a pacemaker. It was a shock at the time to me as he was always a very fit man.

Douglas finally got very disenchanted wth the BBC because he could never break the barrier of getting into doing quality drama, even after **After Many A Summer**. Then he went to Thames Television and Euston Films and did a lot of **The Sweeny**'s (Verity was the executive producer and that was how he got the work there). The series suited Douglas as he had a great sense of pace and style. He was, in those days, probably too American in his approach for the BBC, although he was very English and combined the best of the English repertory tradition with the American film and pace.

Since then I've written stuff for the BBC, and also a number of feature scripts in the UK and US. When I left the BBC I went freelance and worked for commercial television and then I wrote feature scripts, one of which was a western called **Running Iron** about the Dalton brothers.

I went to Australia in 1973 to do a film for Qantas and then came back in '81 from Singapore. I thought Australia was a nice place to live and I liked the film industry and finally went back in 1984 as a resident and am now an Australian citizen! ■

Dallas Jones makes some...

Observations

● **THE STORY OUTLINE** of *Operation Werewolf* comprises 22 pages and is divided into three sections:

i) a list of characters plus a seven-page synopsis of the story,

ii) eleven pages detailing the outline of each of the six episodes,

iii) typed comments by producer Innes Lloyd about the first two episodes and his comments about the story as a whole.

● In addition to these typed comments, Innes Lloyd had already hand-written comments on the episode outline (section two) for episodes three to six.

Reproduced overleaf is the first page of the outline for episode six with Innes Lloyd's handwritten notes in the left hand margin, together with his complete notes detailing his reasons for rejecting the story. (A complete outline of *Operation Werewolf* was sent to W.H.Allen in the late eighties with the option of novelising this story when their series of unmade DOCTOR WHO stories was first mooted.)

● The list of characters sheet includes the date on which the document was typed - 18th September 1967 - and Innes Lloyds' typed comments is dated 3rd October 1967. The outline shows that the story had been written for Jamie and Victoria, which gives some idea as to when the story would have been screened. It is interesting to speculate which story replaced it; possibly *The Enemy of the World*, or maybe even *The Web of Fear* - the second Yeti adventure - which did follow rather quickly on the heels of its successful predecessor, giving the impression that it was hastily commissioned. Camfield also directed *The Web of Fear* and it is tempting to theorise that he was given the job to compensate for *Operation Werewolf* not being made...

● The story outline contains some interesting points worth considering. Firstly the Doctor had intended to land in Normandy in 1066. Camfield had also directed *The Time Meddler* (1965) in which the Doctor landed near Hastings in 1066!

● Throughout the outline, the Doctor is usually referred to as "Doctor Who", which seems to confirm that in the early years of the programme many people indeed thought of the character by this title, including Douglas Camfield.

● In the outline the matter transference device is called a Molecular Disseminator, and it is the Doctor who recognises the principle of the machine from his Mavic Chen adventure. This of course is a direct continuity reference to the epic *The Daleks' Master Plan* which Camfield also directed.

● Probably the most interesting character in the story is Dr Fergus McCrimmon. When he and Jamie meet up, the outline says that they are both from the same clan and that Jamie thinks he (Fergus) is the clan chief. For the rest of the story the two are usually together and it would have been interesting to have seen how their relationship would have developed on screen.

● The climax of the story features two battles, in England and France, and the outline instructs that their realisation on screen was to be intercut. Battle scenes are, of course, one of Camfield's fortes (viz THE INVASION, 1968), so it is more than likely that he also intended to direct this story had it been made.

● One very prominent aspect of the outline is that each of the episodes has a title, and indeed when Kitts and Camfield began work on this story the practise of each episode having an individual title still prevailed. The episode titles were: THE SECRET ARMY, CHATEAU OF DEATH, LAIR OF THE WEREWOLF, FRIEND OR FOE, VILLAGE OF THE SWASTIKA and CROSSFIRE.

● The episode outline also includes some comments about filming of scenes, the first being in episode two where it is indicated that the shooting of Jules Perrier is O.O.V. (out of view). In episode four the outline suggests that a window Jamie and Fergus McCrimmon jump through is to be made out of sugar-glass and that their subsequent fall into the moat should be shot at Ealing Film Studios, and even goes so far as to mention that the trail of bullets which follow them as they swim across the moat should be handled by Jack Kine of Special Effects. For one of the battle scenes in the final episode it states that most of the action should be O.O.V. to avoid using an excessive number of extras. This episode also features a rocket taking off and again a suggestion is made that it should be achieved as a

Operation Werewolf: Synopsis

THE TARDIS lands in Normandy in 1944, six days before D Day, and while investigating the Doctor is captured by Germans, along with local resistance leader Jules Perrier. Meanwhile, Jamie and Victoria meet up with the resistance who believe they have been sent by the English. The resistance tells them about the strange experiments being conducted at a nearby chateau by Dr Hans Gruber under the control of Ulrich Schneider, head of Gestapo in France. After an argument, Francoise Perrier, daughter of Jules, goes with Jamie to the German HQ, while Victoria stays behind with Pierre Dubois.

Inside the HQ the Doctor and Jules are questioned by Kurt Muller, the local German commandant, and both deny that they are partisans. Leni Bruchner, aide-de-camp to Schneider, arrives and takes the Doctor and Jules to the chateau. Here the Doctor is shown a machine which he is told is capable of transporting bodies through the fourth dimension. He then learns that the machine is to be used to send a small group of Germans to England to immobilise the Allied armies that have gathered in the South of England. They plan to do this by firing small V1 rockets filled with paralysing gas from sites in England onto the Allied forces and then to use a high ultrasonic radio wave to brainwash the Allied soldiers into becoming Nazi conquerors of England.

Gruber decides to give a demonstration of the machine, using Jules as the subject, but Jules attempts to escape and is shot. Meanwhile Jamie and Francoise, who have followed the Doctor and Jules to the chateau, are discovered, and although Francoise manages to escape Jamie is captured. Gruber then decides to use Jamie to demonstrate the machine, but the Doctor has observed that the machine is not adjusted correctly and to save Jamie's life manages, unobserved, to make the required adjustments. Francoise, on her way back to the resistance HQ, meets up with Dr Fergus McCrimmon, a British agent who has been sent to investigate by MI5. He tells her that a commando raid has been organised in conjunction with the resistance attack on the chateau. They arrive at the HQ and Fergus wirelesses London, speaking to his supervisor Aubrey Fanshaw Smith and confirming the raid.

In the chateau Gruber sends Bruckner through the machine to England where it is revealed that the Nazi base there is headed by Fanshaw Smith who, in reality, is a Nazi agent.

In France the resistance HQ is raided by the Germans and Pierre and Victoria are captured and taken to the chateau where they are brainwashed into being Nazis and left to guard the Doctor and Jamie, who are in a dungeon.

Meanwhile, with the machine operational, Gruber starts sending soldiers to England. The following night Francoise and Fergus - who had escaped the raid along with other partisans - meet up with the English commandos and attack the chateau. They overpower Pierre and Victoria and free the Doctor and Jamie but Gruber escapes through the machine to England. The Doctor, Jamie and Fergus follow, but find themselves surrounded by German soldiers.

In France the attack is beaten off with Francoise being captured by Schneider. The commandos - who have broken the brainwashing of Pierre and Victoria - plan to attack again. In England the Doctor manages to escape , but is recaptured by Bruckner and on his return finds that Jamie and Fergus have also escaped and managed to warn the British army. Fanshaw Smith breaks down upon learning this and is shot by Bruckner when he tries to sabotage the machine. In the confusion Gruber escapes through the machine followed by the Doctor. They arrive in the chateau just as Schneider is about to torture Francoise. As Schneider and Gruber argue, the Doctor frees her and they escape. As this occurs the commandos attack the chateau and at the same time - in England - the army, with Jamie and Fergus, attack the English base.

Jamie and Fergus arrive in the operations room and are held at gunpoint by Bruckner who is about to throw the switch to launch the V1 rockets. Jamie jumps at her, knocking the gun from her hand and causing her to fall backward onto the machine. At the same time in France, Schneider decides to escape through the machine after Francoise has killed Gruber. He enters the machine at the same time as Bruckner and they deflect each other from their intended destinations and disappear.

In England, Fergus tries to drag Jamie away as the house is about to be blown up, but Jamie is ordered by the Doctor to return to France via the machine. Fergus escapes, thinking that Jamie is killed when the house explodes. In France everyone hurries out of the chateau, which Francoise and Pierre had dynamited.

The Doctor and his companions return to the TARDIS with the help of the partisans where they fight a pitched battle with the Germans who panic when the TARDIS dematerialises. At this point the victorious partisans cheer as they see the arriving Allied invasion fleet. It is the morning of June 6th - the D Day landings have begun...

model shot. These comments arise because Kitts and Camfield were both directors and so could easily visualize what they want while, at the same time, knew the limitations of working with a limited budget and resources .

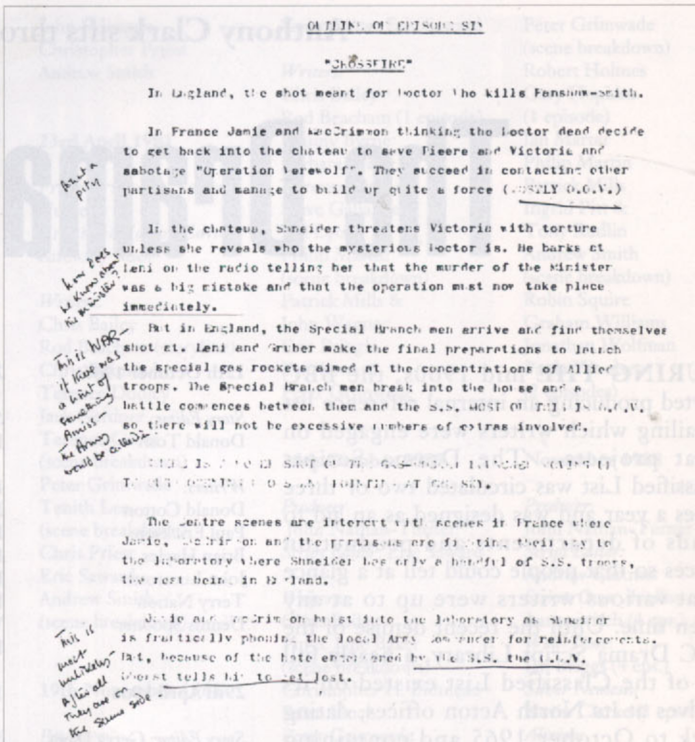
● Innes Lloyd's notes (below) are equally interesting. They do indeed illustrate how much he knows about World War II, as mentioned by Kitts, but some of his comments do seem rather minor and even slightly petty. It is quite clear that Lloyd wanted the background of the war to be as realistic as possible, to avoid lessening the impact of the fantasy in the story.

These hand-written comments only cover episodes three to six as the third section of the document (previous page) includes Lloyd's typed comments concerning the first two episodes plus his general feelings about the story as a whole. These notes reinforce Lloyd's intention that the War must be presented as realistically as possible. Worth noting also is Lloyd's advice regarding the Doctor's reactions in particular scenes, giving examples (from *The Abominable Snowmen* 1 and the last scene with Eric Klieg in *The Tomb of the Cybermen* 4) of how he felt the Doctor should react. *The Abominable Snowmen* had just been screened when Lloyd wrote this (episode 1 was transmitted on 30th September 1967 - three days before he typed this suggestion), and *The Tomb of the Cybermen* 4 the week before.

To read the story outline and the episode outline together they appear to compliment each other as the material in one is expanded in the other and vice versa. When this comparison is made differences between the two become very evident, particularly regarding which characters appear in certain scenes. For example Jamie and Fergus McCrimmon are together a lot more in the episode outline while in the story outline Jamie is replaced by Francoise for some of the these scenes.

It appears that Innes Lloyd never saw the story outline as there are none of his comments about it, but some of the aspects he commented on in the episode outline are already covered in the former.

This is a fascinating document which provides a unique insight in the first stage in the development of an aborted DOCTOR WHO story, and in a particularly memorable period in the show's history. ■



OUTLINE OF EPISODE SIX

"CROSSFIRE"

In England, the shot meant for Doctor Who kills Fanshaw-Smith.

In France Jamie and McCrimmon thinking the Doctor dead decide to get back into the chateau to save Pieere and Victoria and sabotage "Operation Werewolf". They succeed in contacting other partisans and manage to build up quite a force (MOSTLY O.O.V.)

Bit of a pity

In the chateau, Shneider threatens Victoria with torture unless she reveals who the mysterious Doctor is. He barks at Leni on the radio telling her that the murder of the Minister was a big mistake and that the operation must now take place immediately.

how does he know about the minister?

But in England, the Special Branch men arrive and find themselves shot at. Leni and Gruber make the final preparations to launch the special gas rockets aimed at the concentrations of Allied troops. The Special Branch men break into the house and a battle commences between them and the S.S. MOST OF THIS IS O.O.V. so there will not be excessive numbers of extras involved.

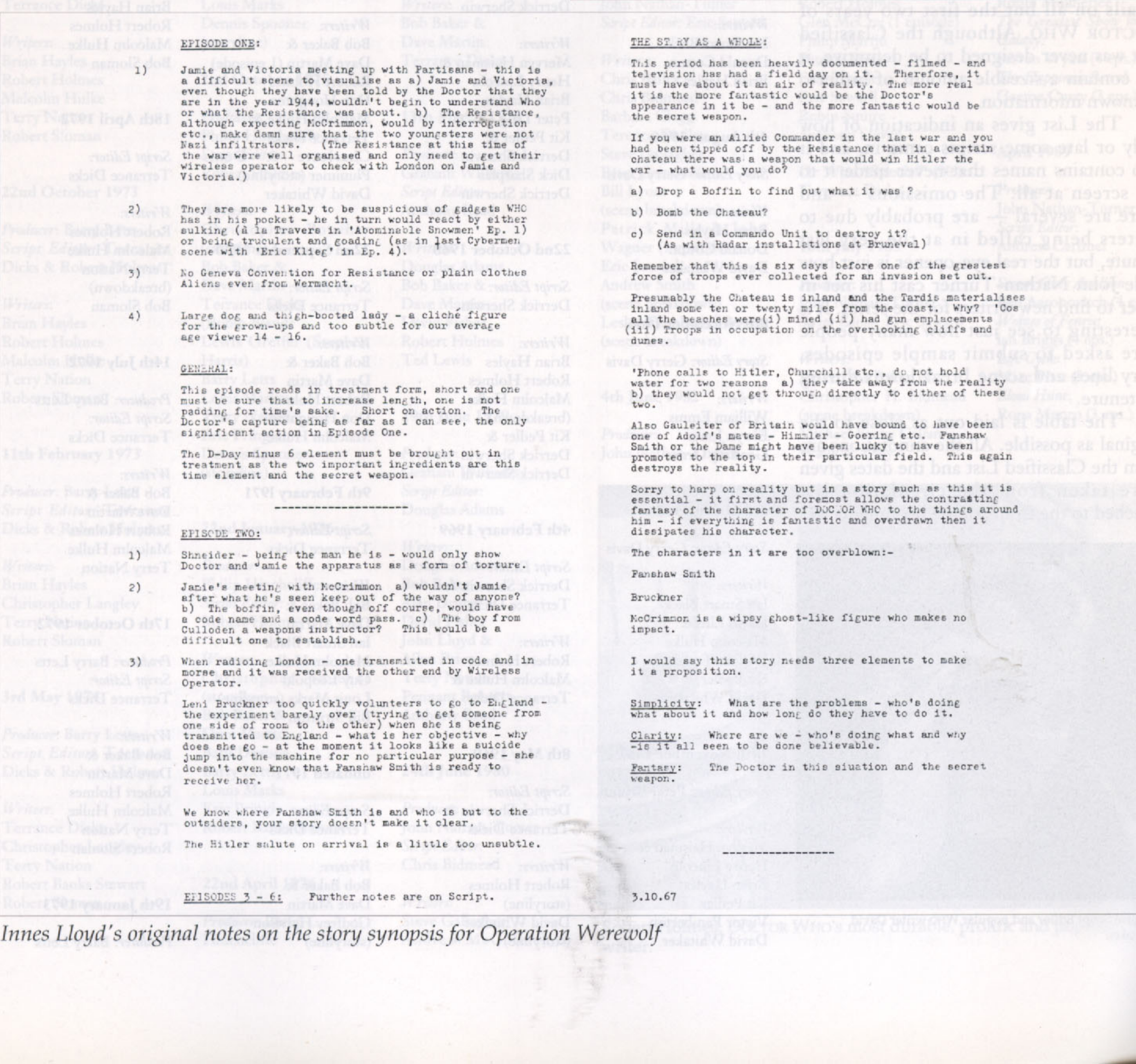
This is WAR - if there was a hint of something Amiss - the Army would be alerted

THERE IS A [illegible] SHOT OF THE GAS-ROCKET LAUNCHER [illegible] TARGET [illegible] S.S. [illegible] AT [illegible].

The centre scenes are intercut with scenes in France where Jamie, McCrimmon and the partisans are fighting their way to the laboratory where Shneider has only a handful of S.S. troops, the rest being in England.

Jamie and McCrimmon burst into the laboratory as Shneider is frantically phoning the local Army commander for reinforcements. But, because of the hate engendered by the S.S. the [illegible] [illegible] tells him to get lost.

This is most unlikely - After all they are on the same side -



EPISODE ONE:

1) Jamie and Victoria meeting up with Partisans - this is a difficult scene to visualise as a) Jamie and Victoria, even though they have been told by the Doctor that they are in the year 1944, wouldn't begin to understand Who or what the Resistance was about. b) The Resistance, although expecting McCrimmon, would by interrogation etc., make damn sure that the two youngsters were not Nazi infiltrators. (The Resistance at this time of the war were well organised and only need to get their wireless operator to check with London on Jamie and Victoria.)

2) They are more likely to be suspicious of gadgets WHO has in his pocket - he in turn would react by either sulking (à la Travers in 'Abominable Snowmen' Ep. 1) or being truculent and goading (as in last Cybermen scene with 'Eric Klieg' in Ep. 4).

3) No Geneva Convention for Resistance or plain clothes Aliens even from Wermacht.

4) Large dog and thigh-booted lady - a cliché figure for the grown-ups and too subtle for our average age viewer 14 - 16.

GENERAL:

This episode reads in treatment form, short and one must be sure that to increase length, one is not padding for time's sake. Short on action. The Doctor's capture being as far as I can see, the only significant action in Episode One.

The D-Day minus 6 element must be brought out in treatment as the two important ingredients are this time element and the secret weapon.

EPISODE TWO:

1) Shneider - being the man he is - would only show Doctor and Jamie the apparatus as a form of torture.

2) Jamie's meeting with McCrimmon a) wouldn't Jamie after what he's seen keep out of the way of anyone? b) The boffin, even though off course, would have a code name and a code word pass. c) The boy from Culloden a weapons instructor? This would be a difficult one to establish.

3) When radioing London - one transmitted in code and in morse and it was received the other end by Wireless Operator.

Leni Bruckner too quickly volunteers to go to England - the experiment barely over (trying to get someone from one side of room to the other) when she is being transmitted to England - what is her objective - why does she go - at the moment it looks like a suicide jump into the machine for no particular purpose - she doesn't even know that Fanshaw Smith is ready to receive her.

We know where Fanshaw Smith is and who is but to the outsiders, your story doesn't make it clear.

The Hitler salute on arrival is a little too unsubtle.

EPISODES 3 - 6: Further notes are on Script.

THE STORY AS A WHOLE:

This period has been heavily documented - filmed - and television has had a field day on it. Therefore, it must have about it an air of reality. The more real it is the more fantastic would be the Doctor's appearance in it be - and the more fantastic would be the secret weapon.

If you were an Allied Commander in the last war and you had been tipped off by the Resistance that in a certain chateau there was a weapon that would win Hitler the war - what would you do?

a) Drop a Boffin to find out what it was ?

b) Bomb the Chateau?

c) Send in a Commando Unit to destroy it? (As with Radar installations at Bruneval)

Remember that this is six days before one of the greatest force of troops ever collected for an invasion set out.

Presumably the Chateau is inland and the Tardis materialises inland some ten or twenty miles from the coast. Why? 'Cos all the beaches were(i) mined (ii) had gun emplacements (iii) Troops in occupation on the overlooking cliffs and dunes.

'Phone calls to Hitler, Churchill etc., do not hold water for two reasons a) they take away from the reality b) they would not get through directly to either of these two.

Also Gauleiter of Britain would have bound to have been one of Adolf's mates - Himmler - Goering etc. Fanshaw Smith or the Dame might have been lucky to have been promoted to the top in their particular field. This again destroys the reality.

Sorry to harp on reality but in a story such as this it is essential - it first and foremost allows the contrasting fantasy of the character of DOCTOR WHO to the things around him - if everything is fantastic and overdrawn then it dissipates his character.

The characters in it are too overblown:-

Fanshaw Smith

Bruckner

McCrimmon is a wipsy ghost-like figure who makes no impact.

I would say this story needs three elements to make it a proposition.

Simplicity: What are the problems - who's doing what about it and how long do they have to do it.

Clarity: Where are we - who's doing what and why -is it all seen to be done believable.

Fantasy: The Doctor in this siuation and the secret weapon.

3.10.67

Innes Lloyd's original notes on the story synopsis for Operation Werewolf

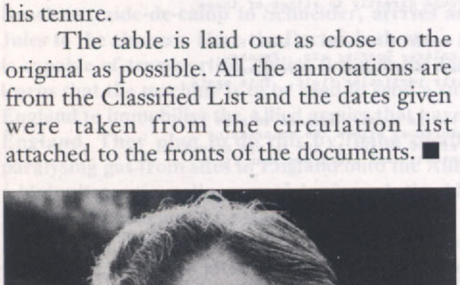
Anthony Clark sifts through reams of BBC documentation and uncovers...

The Drama Classified List

DURING THE mid 1960s, the BBC started producing an internal reference list detailing which writers were engaged on what projects. The Drama Scripts Classified List was circulated two or three times a year and was designed as an aid to heads of departments and production offices so that people could tell at a glance what various writers were up to at any given time. Until the recent demise of the BBC Drama Script Library, a nearly full set of the Classified List existed on its shelves at its North Acton offices, dating back to October 1965 and containing details on all but the first two years of DOCTOR WHO. Although the Classified List was never designed to be definitive, it did contain a sizeable amount of hitherto unknown information.

The List gives an indication of how early or late some scripts came in, and it also contains names that never made it to the screen at all. The omissions — and there are several — are probably due to writers being called in at the very last minute, but the real eye-opener is just how wide John Nathan-Turner cast his net in order to find new writers for the series. It is interesting to see just how many people were asked to submit sample episodes, story lines and scene breakdowns during his tenure.

The table is laid out as close to the original as possible. All the annotations are from the Classified List and the dates given were taken from the circulation list attached to the fronts of the documents. ■



Original Script Editor and popular WHO writer David Whitaker.

12th October 1965

Story Editor:
Donald Tosh

Writers:
Donald Cotton
Paul Erickson
Brian Hayles
John Lucarotti
Terry Nation
Dennis Spooner

29th April 1966

Story Editor: Gerry Davis

Writers::
Ian Stuart Bbck
Donald Cotton
Brian Hayles

4th August 1966

Story Editor: Gerry Davis

Writers:
Brian Hayles
Donald Cotton
David Whitaker

8th November 1966

Story Editor: Gerry Davis

Writers:
William Emms
Elwyn Jones
Geoffrey Orme

3rd March 1967

Story Editor: Gerry Davis

Writers:
Ian Stuart Black
David Ellis &
Malcolm Hulke
William Emms
Kit Pedler
David Whitaker

14th November 1967

Story Editor: Peter Bryant

Writers:
Mervyn Haisman &
Henry Lincoln
Brian Hayles
Kit Pedler
Victor Pemberton
David Whitaker

20th Februrary 1968

Story Editor:
Derrick Sherwin

Writers:
Mervyn Haisman &
Henry Lincoln
Peter Ling
Kit Pedler &
David Whitaker
Victor Pemberton
Brian Hayles (storyline)

11th June 1968

Script Editor:
Derrick Sherwin

Writers:
Mervyn Haisman &
Henry Lincoln
Brian Hayles
Peter Ling
Kit Pedler &
Derrick Sherwin
Dick Sharples
Derrick Sherwin

22nd October 1968

Script Editor:
Derrick Sherwin

Writers:
Brian Hayles
Robert Holmes
Malcolm Hulke
(breakdown)
Kit Pedler &
Derrick Sherwin
Derrick Sherwin

4th February 1969

Script Editor:
Derrick Sherwin &
Terrance Dicks

Writers:
Robert Holmes
Malcolm Hulke &
Terrance Dicks

8th May 1969

Script Editor:
Derrick Sherwin &
Terrance Dicks

Writers:
Robert Holmes
(storyline)
David Whitaker
(storyline)

23rd September 1969

Script Editor:
Derrick Sherwin &
Terrance Dicks

Writers:
Robert Holmes
Malcolm Hulke
David Whitaker
Brian Wright (treatment)

16th January 1970

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin (1 episode)
Robert Holmes
Don Houghton
Malcolm Hulke &
Terrance Dicks
Charlotte & Denis
Plummer (storyline)
David Whitaker

22nd September 1970

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Robert Holmes
Don Houghton
Malcolm Hulke

9th February 1971

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Ian Stuart Black
Malcolm Hulke
Guy Leopold
Louis Marks (storyline)
Bill Strutton

undated 1971

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Godfrey Harrison
(storyline)
Brian Hayles
Malcolm Hulke
Louis Marks
Bob Sloman

11th February 1972

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Godfrey Harrison
(storyline)
Brian Hayles
Robert Holmes
Malcolm Hulke
Bob Sloman

18th April 1972

Script Editor:
Terrance Dicks

Writers:
Robert Holmes
Malcolm Hulke
Terry Nation
(breakdown)
Bob Sloman

14th July 1972

Producer: Barry Letts
Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Robert Holmes
Malcolm Hulke
Terry Nation

17th October 1972

Producer: Barry Letts
Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Robert Holmes
Malcolm Hulke
Terry Nation
Robert Sloman

19th January 1973

Producer: Barry Letts

Script Editor:
Terrance Dicks

Writers:
Bob Baker &
Dave Martin
Brian Hayles
Robert Holmes
Malcolm Hulke
Terry Nation
Robert Sloman

10th April 1973

Producer: Barry Letts
Script Editor:
Terrance Dicks

Writers:
Brian Hayles
Robert Holmes
Malcolm Hulke
Terry Nation (storyline)
Robert Sloman
(storyline)

31st July 1973

Producer: Barry Letts
Script Editor:
Terrance Dicks

Writers:
Brian Hayles
Robert Holmes
Malcolm Hulke
Terry Nation
Robert Sloman

22nd October 1973

Producer: Barry Letts
Script Editor: Terrance
Dicks & Robert Holmes

Writers:
Brian Hayles
Robert Holmes
Malcolm Hulke
Terry Nation
Robert Sloman

11th February 1973

Producer: Barry Letts
Script Editor: Terrance
Dicks & Robert Holmes

Writers:
Brian Hayles
Christopher Langley
Terry Nation
Robert Sloman

3rd May 1974

Producer: Barry Letts
Script Editor: Terrance
Dicks & Robert Holmes

Writers:
Terrance Dicks
Christopher Langley
Terry Nation
Robert Banks Stewart
Robert Sloman

8th November 1974

Producer: Philip
Hinchcliffe
Script Editor: Terrance
Dicks & Robert Holmes

Writers:
Bob Baker &
Dave Martin
Gerry Davis
Terrance Dicks
Lewis Greifer
Robert Holmes
Terry Nation
Robert Banks Stewart
Robert Sloman

5th June 1975

Producer:
Philip Hinchcliffe
Script Editor:
Robert Holmes

Writers:
Terrance Dicks
(storyline)
Lewis Greifer
(Stephen Harris)
Robert Banks Stewart
Louis Marks
Dennis Spooner
(storyline)

2nd October 1975

Producer:
Philip Hinchcliffe
Script Editor:
Robert Holmes

Writers:
Christopher Boucher
(storyline)
Bob Baker &
Dave Martin
Terrance Dicks
(Robin Bland)
Lewis Greifer (Stephen
Harris)
Barry Letts
Louis Marks
Terry Nation
Eric Pringle
Dennis Spooner
(storyline)

22nd January 1976

Producer:
Philip Hinchcliffe
Script Editor:
Robert Holmes

Writers:
Christopher Boucher
(storyline)
Bob Baker &
Dave Martin
Basil Dawson
Barry Letts
Louis Marks
Eric Pringle
Robert Banks Stewart

22nd April 1976

Producer: Philip
Hinchcliffe

Script Editor:
Robert Holmes

Writers:
Christopher Boucher
Christopher Boucher
(storyline)
Bob Baker &
Dave Martin
Douglas Camfield
Robert Holmes
Louis Marks
Robert Banks Stewart

19th November 1976

Producer:
PhilipHinchcliffe
Script Editor:
Robert Holmes

Writers:
Christopher Boucher
Robert Holmes

30th March 1977

Producer:
Graham Williams

Writers:
Bob Baker &
Dave Martin
Terrance Dicks

13th March 1978

Producer:
Graham Williams
Script Editor:
Anthony Read

Writers:
Douglas Adams
Bob Baker &
Dave Martin
David Fisher
Robert Holmes
Ted Lewis

29th June 1979

Producer:
Graham Williams
Script Editor:
Douglas Adams

Writers:
Douglas Adams
Bob Baker
Alan Drury
David Fisher
John Lloyd &
Allan Prior
Terry Nation
Pennant Roberts
Anthony Read

24th June 1980

Producer:
John Nathan-Tumer
Script Editor:
Chris Bidmead

Writers:
Steve Gallagher
Andrew McCulloch &
John Flanagan
Christopher Priest
Andrew Smith

23rd Aprll 1981

Producer: John Nathan-
Tumer
Assistant Script Editor:
Anthony Root

Writers:
Chris Bailey
Rod Beacham (storyline)
Chris Bidmead
Terence Dudley
Jack Gardner
Terence Greer
(scene breakdown)
Peter Grimwade
Tanith Lee
(scene breakdown)
Chris Priest
Eric Saward
Andrew Smith
(scene breakdown)

19th November 1981

Producer:
John Nathan-Tumer
Script Editor: Eric Saward

Writers:
Chris Bailey
Chris Bidmead
Barbara Clegg
Terence Dudley
Steve Gallagher
Peter Grimwade
Bill Lyons
(scene breakdown)
Patrick Mills & John
Wagner (1 episode)
Eric Saward
Andrew Smith
(scene breakdown)
Lesley Elizabeth Thomas
(scene breakdown)

4th June 1982

Producer:
John Nathan-Turner

Script Editor: Eric Saward

Writers:
Chris Bailey
Rod Beacham (1 episode)
Johnny Byrne
Barbara Clegg
Terence Dudley
Steve Gallagher
Bill Lyons
Philip Martin
(scene breakdown)
Patrick Mills &
John Wagner
Eric Pringle
Eric Saward
Peter Grimwade

26th October 1983

Producer
John Nathan-Turner
Script Editor: Eric Saward

Writers:
Chris Bailey
Pip & Jane Baker
(scene breakdown)
Christopher H. Bidmead
Brian Finch
Peter Grimwade
Robert Holmes
Glen McCoy (1 episode)
Philip Martin
Patrick Mills
Eric Pringle
Eric Saward
Robin Squire
Anthony Steven

Dr Who "Special" (90'):
Terrance Dicks

10th July 1985

Producer:
John Nathan-Turner
Script Editor: Eric Saward

Writers:
Pip & Jane Baker
Christopher H. Bidmead
(scene breakdown)
Michael Feeny Callan
Wally K. Daly
Peter Grimwade
(scene breakdown)
Robert Holmes
Gary Hopkins
(1 episode)
Ian Marter
Philip Martin
Patrick Mills
Ingrid Pitt &
Tony Rudlin
Andrew Smith
(scene breakdown)
Robin Squire
Graham Williams
Jonathan Wolfman
Paula Woolsey
(2 episodes)

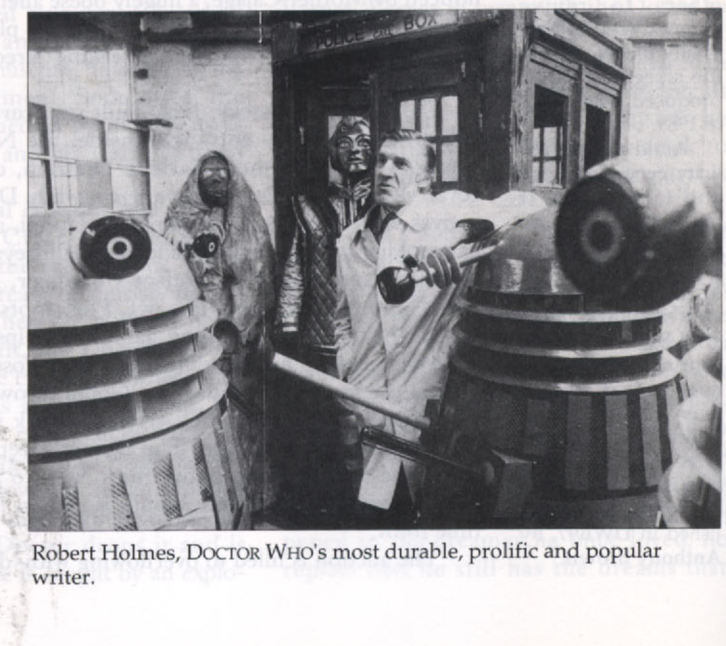
November 1988

Producer:
John Nathan-Turner
Script Editor:
Andrew Cartmel
Storm Over Avallion: Ben
Aaronovitch (4 eps.)
Wolf-Time:
Ian Briggs (4 eps.)
Silver Nemesis:
Kevin Clarke (3 eps.)
Alixion:
Robin Mukherjee
*The Greatest Show in the
Galaxy*:
Steven Wyatt (4 eps.)
The Happiness Patrol:
Gaeme Curry (3 eps.)

April 1989

Producer:
John Nathan-Turner
Script Editor:
Andrew Cartmel

Storm Over Avallion
Ben Aaronovitch (4 eps.)
Wolves of Fenric:
Ian Briggs (4 eps.)
Life Cycle:
Marc Platt (3 eps.)
Blood Hunt:
Rona Munro (3 eps.)



Robert Holmes, DOCTOR WHO's most durable, prolific and popular writer.